

MOTION PICTURE HERALD

ALLIED ACTS ON:

COMPO Membership

Film Buying and Booking

Actors in Television

Theatre Supply Buying

Competitive Bidding

4 Distributors Set Product

Eagle Lion Sues Major Circuits

THE BOX OFFICE CHAMPIONS

REVIEWS (In Product Digest): THE JACKPOT, ROCKY MOUNTAIN, TO PLEASE A LADY, THE MINIVER STORY, WOMAN ON THE RUN, WYOMING MAIL, HOLIDAY RHYTHM, STATE SECRET, TRIPOLI, BIG TIMBER

Better Theatres

for OCTOBER

**Let's Fight Outside Competition
With Our Superior Technique**

Is Three Dimension Practicable?

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IN TWO SECTIONS, SECTION ONE

OCTOBER 7, 1950



M-G-M presents The Champagne of TECHNICOLOR Musicals!

KATHRYN GRAYSON • MARIO LANZA • DAVID NIVEN • "TOAST OF NEW ORLEANS" • with J. Carrol Naish • James Mitchell • Richard Hageman • Clinton Sundberg
Color by TECHNICOLOR • Written by Sy Gomberg and George Wells • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

The
Music
Annie
Three
Duch
and "
TH
NE
FIRS
Phila
Wor
Held
New
high
More
every



The Next Big M-G-M
Musical Hit to Follow
"Annie Get Your Gun,"
"Three Little Words,"
"Duchess of Idaho"
and "Summer Stock"!

THE TOAST OF NEW ORLEANS"

FIRST OPENINGS BIG!

Philadelphia tops "Three Little
Words"! Held over!

Held over in New Orleans!

New York opening second
highest in a year!

More box-office music
every day! Watch!

*Mario Lanza on
the way to big-time
stardom is a
brawny riverman
who loves a society
singer, played by
gorgeous song-bird
Kathryn Grayson.*

PICTURES - NOT SLOGANS

NOW
WE
POINT
WITH
PRIDE
TO

THE

Garfield
BREAKING

BASED ON A STORY BY ERNEST HEMINGWAY

WITH PHYLLIS THAXTER • JUANO HERNANDEZ • WALLACE
SCREEN PLAY BY RANALD MACDOUGAL

FROM WARNER BROS.

Patricia
Neal
POINT

PRODUCED BY
HARRY WALD  DIRECTED BY
MICHAEL CURTIZ



Harry's
a guy
who
had
nothing
to peddle
but nerve...



Trouble was his business and he
laid his name on the line for a price.
The smugglers, the wharf-men
and even the girl bought in...
until the price got too high!

BRANCH
MANAGERS'
TESTIMONIAL
SEPT. 3 - DEC. 30

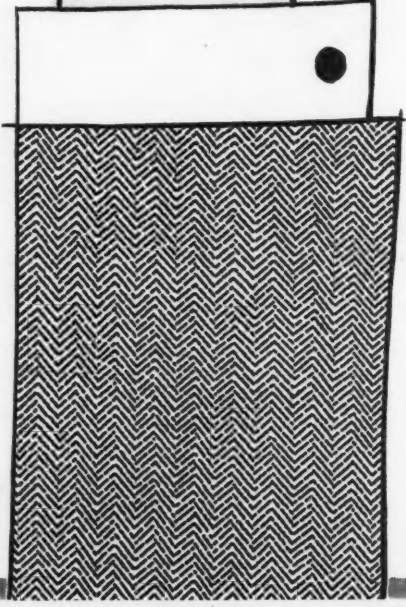
THE **3**
QUALITY-PICTURES-
A-MONTH PARADE
CONTINUES!



IT'S A
Celebration
OF HITS!

- BROKEN ARROW** (Technicolor)
- THE BLACK ROSE** (Technicolor)
- MY BLUE HEAVEN** (Technicolor)
- NO WAY OUT**
- I'LL GET BY** (Technicolor)
- THE JACKPOT** (Jimmie Stewart hits in this one!)
- PANIC IN THE STREETS**
- FAREWELL TO YESTERDAY**
- MISTER 880**
- THE FIREBALL**
- ALL ABOUT EVE**
- TWO FLAGS WEST**
- AMERICAN GUERRILLA**
- IN THE PHILIPPINES** (Technicolor)
- FOR HEAVEN'S SAKE** (That BELVEDERE Man's Best!)
- CARIBOO TRAIL** (Cinecolor)

*There's No
Business Like
20 Business!*
CENTURY-FOX



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 181, No. 1

October 7, 1950



NEW BETTER THEATRES

IN the interest of better service to subscribers, with this issue *Better Theatres*, established as a section of the *Herald* in 1923 and *Theatre Sales*, started in 1947, have been combined. The new section is being issued under its own cover, as *Better Theatres* was until the second year of World War II. All the features of *Better Theatres* and *Theatre Sales* are retained. The separate issuance will permit each reader to have a handy file of all operating and product information on the physical theatre. The same staff, headed by Mr. George Schutz, will continue to present each month a full and attractive coverage of developments in theatre design, maintenance, equipment and design, and in refreshment services.

SERVICEMEN'S TICKETS

THERE are good arguments on either side of the question of granting reduced or complimentary admission to servicemen and women. Essentially it is a problem to be met and solved by each exhibitor on his home ground. When the proposal is rejected, as it must be in many cases, it would be well to offer cogent reasons. The explanation given by the Motion Picture Theatre Owners of Metropolitan Washington that there is not yet "a sufficient emergency" hardly suffices. When the U. S. builds an armed force of 3,000,000 there is quite an emergency.

Most people will readily appreciate the exhibitor's problem when they realize that a theatre has only its seats to sell. Patience is needed on the part of showmen because many civic-minded citizens who would not think of asking for free food from the local markets request blocks of complimentary seats. Most servicemen have ample funds with which to buy theatre admissions. They do not expect free drinks at a bar or free meals in a restaurant.

Exhibitors should be thinking of other ways to offer service to the men and women of the armed forces. Some of the wounded are already back from Korea. Soon, it is to be hoped, the bulk of the forces may be home. All the veterans of the Korean campaign will be entitled to special courtesy not only from theatres but from all enterprises in the community.

ENTERTAINMENT FIRST

M. R. TOM O'BRIEN, Member of Parliament and the general secretary of the National Association of Theatrical & Kine Employees, has, in the words of Mr. Peter Burnup, the *Herald's* London editor, "delivered another of his robust rebukes to his cloud-cuckoo comrades trying always to meddle with the motion picture."

This time at an address to the Manchester Branch of the Society of Cinematarians, Mr. O'Brien said, "The entertainment business is not part and parcel of the Ministry of Education, as some people seem to think. . . . An exhibitor will show any film conforming with decency and good taste which will

fill his cinema. If he departs from that principle he might as well put the shutters up. Entertainment is the thing we must concentrate on."

It is a good thing for the British film industry that there is at least one such voice speaking out against those who wish to take over the industry for special projects and purposes.

STEP BY STEP

THE British Government, according to Mr. James H. Lawrie, managing director of the Film Finance Corporation, will give financial support to fewer productions in the future. This is due to the fact, he said, that the recent additional grant by the Government of \$2,800,000 is inadequate to meet demands, and the new quota of 30 per cent is expected to reduce the demand for British films. It will be difficult for a producer to find backing from the Film Finance Corporation "without a virtual guarantee of a circuit release."

It is easy to anticipate that the British Government, having undertaken a policy of backing film production, will not wish to wipe out its investment without taking every possible action. There is already machinery in Britain to compel circuit release of a finished picture. The next step might well be "a virtual guarantee" in advance of production. The end of that road is nationalization of the industry—and all the waste and futility that goes with it.

INDUSTRY RESEARCH

AT the opening of the DuPont Photo Products Research Laboratory at Parlin, New Jersey, on September 29 Mr. Crawford H. Greenewalt, president of the parent company, made thoughtful comment about the place of research in a great commercial company. While only one research project in twenty proves of commercial value, Mr. Greenewalt said that DuPont is spending this year \$35,000,000 on research and that six per cent of the entire invested capital of the whole organization is in research facilities.

That research has proved its value to DuPont is indicated in his statement that 60 per cent of current sales are of products unknown or just coming into commercial use only twenty years ago. It is comforting to know that a part of DuPont's present research is dedicated to motion pictures.

MacARTHUR APPROVAL

General MacArthur's headquarters in Tokyo has given the industry a merited commendation. In recognition of the powerful influence many American motion pictures have in fostering democratic attitudes throughout Japan, American army information officers are to cooperate actively in stimulating attendance at such films. The officials will work with Mr. Charles Mayer, the Motion Picture Export Association's managing director in Japan.

C455222

Letters to the Herald

Early Closing

TO THE EDITOR:

I have been reading with interest the news reports in the various trade publications concerning the "experiment" being made currently in New York wherein early-closing theatre programs have been tested to ascertain the advisability of maintaining such a policy.

Our 36-theatre circuit tested this plan in 1936 and found it hugely satisfactory to our audiences. Accordingly, we adopted it as a permanent policy at that time, and have not deviated from it at any time during the past 14 years.

St. Louis is an average American city, composed of average American families with average and typical American work chores and responsibilities.

Like the majority of theatres throughout the nation, we cater mainly to the so-called great working class, which must arise early in order to report to the factory or office in time for the start for each work day.

In 1916, we found that night business was considerably off and instituted a check-system in several of our theatres to ascertain the reason therefore.

We discovered that, in those theatres where night-time performances over a period of time ended not later than 11:15 P.M., business generally picked up, and so this policy of programming was adopted for the entire circuit.

We have not had a complaint concerning lateness of closing since the inception of this policy 14 years ago and I am confident that, just as New York theatres are finding early closings conducive to increased evening attendance, so will theatres in virtually all other cities throughout the nation enjoy similar experience.

Of interest to you and your readers, perhaps, is the fact that, throughout both the Fanchon & Marco and St. Louis Amusement Co. circuits, both of which are operated by us, our nightly performances end at 11:15 P.M. on weekday nights and 11:30 P.M. on Sunday nights. On Saturday nights, we run until midnight or shortly thereafter.

It seemed to us such a natural trend, in line with the habits and customs of our patrons, that we did not deem it newsworthy to bring to your attention, taking it for granted that other theatres elsewhere were programming their performances similarly. —EDWARD B. ARTHUR, General Manager, Fanchon and Marco, St. Louis, Mo.

Let 'Em Laugh

TO THE EDITOR:

Today people want to laugh. The high tension, unrest and uncertainty of the people seem to have a restless effect. Comedy and belly laughs are needed more now than ever. Murder, drinking and misery are more prevalent now than ever in the newspapers. People want to get away from it all and the motion picture is the best medium to offset such a condition. Proof was in the showing of "I Was A Male War Bride" which packed our small theatre to capacity for an extended run.—JOHN E. PERRY, Keystone Theatre, Towanda, Pa.

Quality First

TO THE EDITOR:

Exhibitors should concern themselves more about quality of pictures than about how little or how much they should pay for them.—H. J. QUARTEMONT, Falls Theatre, Black River Falls, Wis.

Comedy Counts

TO THE EDITOR:

They still are for more comedy and light entertainment. I still find that the more advertising and spot mentions the better. The amount of space doesn't count for much. —GEORGE M. SLAUGHTER, President Theatre, Manchester, Ga.

Too Much Murder

TO THE EDITOR:

I would like to see all companies get away from so many murder and psycho pictures and make more down-to-earth comedies. I believe this would be the best way for both the companies and the exhibitors to get back the goodwill of public and fans.—THURMAN SHILLING, Pastime Theatre, Danville, Ark.

Through a Knothole

TO THE EDITOR:

When will the producers wake up to what is wrong with the movies and make more good, clean family pictures with a sparkle to them. Then we theatre proprietors could meet our public at the door with a smile.

People today want to come to a theatre for a laugh and to leave with a feeling of being well entertained, not to be dragged through a knothole as per "The Bribe," "Act of Violence," "Caught," "The Accused," etc. —McCleary, Wash., Exhibitor.

Patron Identity

TO THE EDITOR:

"Comedy Wanted."

This is the weekly refrain in letters to your paper.

Of course, every exhibitor wants comedies. And certainly every producer wants to make comedies. Some time ago, Darryl F. Zanuck declared that since 1942 only gay pictures brought 20th Century-Fox a net profit.

However, we should know the limitations. How many great comedy writers did world literature produce? Aristophanes, Moliere, Bernard Shaw. And how few are the great comedians whom Hollywood produced since the glorious days of Charles Chaplin? Thus, the best we exhibitors can do is to tell Hollywood the type of pictures our customers do not want: first of all crime pictures.

I consider it futile to give Hollywood a formula of how to make pictures. All I can say, feeling for years the pulse of my customers, is: Only the pictures are a success at the box office where the customer, in one way or another, can identify himself with the actors on the screen and can laugh or cry with them.—Iowa Exhibitor.

Comedies, Please

TO THE EDITOR:

I would like to have more comedies so people will laugh more.—TONY LAMY, Shell Theatre, Shellrock, Ia.

More Musicals

TO THE EDITOR:

Why can't we have more comedies, musicals and less dramas?—FLORINE BARRETT, Pike Theatre, Murfreesboro, Ark.

What We Have

TO THE EDITOR:

I would say pay more attention to what we have than figure too quickly on TV.—BUTCH ANDERSON, Tibbits Theatre, Coldwater, Mich.

Comedies Wanted

TO THE EDITOR:

Why doesn't some studio make a few good feature comedies? About all we had this year was "The Paleface" and "Ma and Pa Kettle."—BOB HALLIDAY, Willamette Valley Theatres, Albany, Ore.

MOTION PICTURE HERALD

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People in The News

Brigadier General DAVID SARNOFF, chairman of the board of the Radio Corporation of America, and ERIC JOHNSTON, president of the Motion Picture Association, will be among those present at the November 16 Motion Picture Pioneers dinner at the Waldorf-Astoria honoring SPYROS P. SKOURAS, president of Twentieth Century-Fox, as the "Pioneer of the Year."

MINERVA WEISEL has been appointed manager of the Columbia title department, succeeding MRS. NATALIE COMDEN, who resigned last week to get married.

JUDY GARLAND has requested and been granted a release from her Metro-Goldwyn-Mayer contract.

ERICH POMMER has arrived in Hollywood from Munich, Germany, to conclude arrangements with SOL LESSER for their forthcoming co-production of "Lanny Budd, American," to be filmed in Europe in 1951.

JOSEPH L. STEIN of Sargoy and Stein, motion picture attorneys, is back at his desk after an extended illness.

C. T. CHARACK has been appointed branch manager of Lippert's Los Angeles exchange, AL GRUBSTICK, assistant general sales manager of the company, announced. Mr. Charack formerly was Los Angeles sales manager for Eagle-Lion Classics and worked for Warner Brothers.

SANFORD GOTTLEIB has been appointed Eagle Lion Classics' Philadelphia branch manager, replacing SAUL J. KRUGMAN, resigned, it was announced by WILLIAM J. HEINEMAN, ELC vice-president in charge of distribution.

STANLEY CHAMBERS has resigned as promotion and publicity manager of J. B. Lippincott Co., Philadelphia, to become associate editor in the New York story department of Metro-Goldwyn-Mayer. Mr. Chambers will be executive assistant to OLIN H. CLARK, Metro's eastern story editor.

FRED GOLDBERG has been appointed assistant exploitation manager of Paramount Pictures, MAX E. YOUNGSTINE, director of national advertising, publicity and exploitation, announced.

SAM PINANSKI, national chairman of the motion picture industry's participation in an accelerated Bond drive which will begin in November, has returned from Washington, where he was present at a series of conferences with Secretary of the Treasury JOHN W. SNYDER and other treasury officials.

ARCHE MAYERS has been appointed general sales manager of Films International of America, Inc., IRWIN SHAPIRO, president of the company, announced.

ERIC JOHNSTON, president of the MPAA, spoke at the Fifth Annual Tea Convention, held this week at Greenbrier, White Sulphur Springs, W. Va.

ROY CODGILL has been elected business manager of MPMA Local 407, succeeding JOHN DENNIS, resigned.

ROSS R. WILLOUGHBY, owner of the Runge theatre, Runge, Tex., has been appointed mayor of the town.

JOHN ERPELDING has joined the legal staff of Monogram Pictures in Hollywood.

ROBERT LINDENTHAL has been appointed general manager of the new Schoenstadt Circuit, Chicago, succeeding JAMES BOOTH.

MAX SHABASON has been promoted to the position of MGM assistant branch manager, according to SAAL GOTTLIEB, Pittsburgh resident manager.

GEORGE MURPHY, MGM star, will be honored by the City of New Haven and Yale University, his alma mater, on October 14, which has been set aside as "George Murphy Day."

LOUIS B. MAYER, MGM first vice-president in charge of all studio activities, has arrived in New York from the coast. He is accompanied by HOWARD STRICKLING, head of the studio publicity department.

SILAS F. SEADLER, advertising manager of MGM, spoke before the Advertising Post No. 209 of the American Legion this week in New York.

A. JULIAN BRYLAWSKI, real estate manager for Warner Brothers' Washington office, has been appointed by Admiral ROSS T. MCINTIRE, chairman of the President's Committee on National Employment of the Physically Handicapped, to head the National Committee on Awards of Merit.

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This week in pictures



THE PRESIDENT holds the floor, left. Dale Danielson, re-elected president of the Kansas-Missouri Theatre Owners Association, chats with friends during a recess at the annual Kansas City convention last week. With him, left to right, are Fred Souttar, Fox Midwest Theatres district manager; C. E. "Doc" Cook, vice-president; Herman Levy, TOA general counsel; and Leon Bamberger, RKO Radio sales promotion manager. The affair was at the Hotel President.



By the Herald

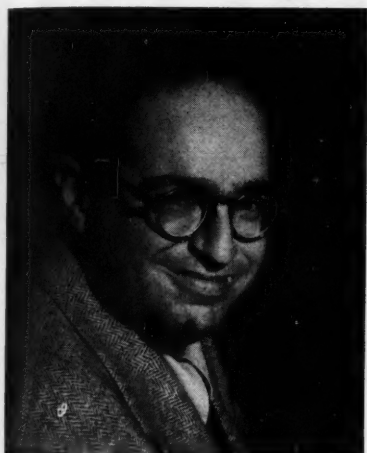
QUESTIONS AND ANSWERS, at New York interviews. Above, Danielle Darrieux, French actress here for the first time since 1937. At the right, upper, MGM foreign managers Carlos Niebla, of Mexico, Eddie O'Connor, of the Far East, and N. Bernard Freeman, of Australia. They reported on the state of our industry in their territories. At the right, Joseph Lucachevitch, producer of "The First Legion". He told of producing entirely on location and without restrictions of bankers. Miss Darrieux will appear in "Young, Rich, and Pretty" for MGM. With her above is Ross Doyle, of that company. She recently completed "Oh, Amelia" and "Love Story" which Lux Film will distribute in this country.



By the Herald



By the Herald



By the Herald

CHARLES SCHNEE, MGM writer, has been visiting New York. Screen-play author of "The Next Voice You Hear", Hal Wallis' "The Furies", and MGM's forthcoming "Right Cross" and "When in Rome", he feels Hollywood writers fare better now under executives such as Dore Schary, Sam Briskin, Jerry Wald, all former writers. The story now makes boxoffice success, he asserted, citing Stanley Kramer's pictures and "The Next Voice . . ." in which the theme is the selling point. Hollywood now allows one writer per picture, saving money, permitting writer and producer to agree, and giving product unity, he noted. A former lawyer, he finds his training helpful.



WELCOME, to delegates from abroad for the international advertising conference, in New York, on Universal-International's "Harvey". The scene at the New York airport includes, in order, Fortunat Baronat, foreign advertising-publicity chief; Raphael Bernard, France; Ermete Santucci, Italy; Loulou Lindberg, Sweden; Herbert Tonks, Far East; Alfred Daff, greeting him, Universal-International president; Americo Aboaf, Universal-International vice-president; and Ben Cohen and Keith Goldsmith, home office.



TOP BRASS at the meeting of Paramount division managers last week in New York. In left to right order: A. W. Schwalberg, president of Paramount Film Distributing Corporation; Adolph Zukor, Paramount Pictures board chairman; Y. Frank Freeman, studio chief; E. K. "Ted" O'Shea, sales executive; Max E. Youngstein, advertising-publicity vice-president; and Barney Balaban, president.



HONORARY OZARK HILLBILLY; that's Elmer C. Rhoden, Fox Midwest circuit president and a founder of the National Golden Horse Association. Mr. Rhoden, surrounded by Golden Horse Show queen candidates, receives the hillbilly medal from John Hulston, president of the Springfield, Mo., Chamber of Commerce. It was awarded him because he brought the show to Springfield, and thereby obtained national fame for the city.



SONG 'N DANCE are provided by Gloria De Haven and June Haver in 20th Century-Fox's Technicolor musical "I'll Get By," headed for October release. William Lundigan, Dennis Day and Harry James also star in this happy film, which features hit tunes of the past fifteen years.

MAKING-UP is Micheline Puelle as she and Tyrone Power, left, prepare for a scene in "American Guerrilla in the Philippines," 20th Century-Fox's action-filled Technicolor epic slated to world premiere at the Astor, New York, on November 7.



REMINISCING are Jay C. Flippen and Jeff Chandler, left, between scenes of "Two Flags West," historical drama, which is having a 400-theatre saturation opening throughout the South this month. Joseph Cotten, Linda Darnell and Cornel Wilde also star.



JACKPOT WINNER Jimmy Stewart (left) is congratulated by Barbara Hale in this scene from "The Jackpot," but radio prizes bring only trouble in this hilarious family comedy.



(Advertisement)

ALLIED RAPS FORCING; TO STUDY CO-OP BUYING

Convention Clinics Favor Holding Admission Line; to Continue in COMPO

by MARTIN QUIGLEY, JR.

PITTSBURGH: Buying problems concerning both film and equipment received top attention this week at the 17th annual convention of Allied States Association of Motion Picture Exhibitors. Over four hundred exhibitors from all Allied territories assembled for the sessions in the 17th floor sunlit grand ballroom of the Hotel William Penn. Of equal interest to the delegates were the general convention sessions Monday, Tuesday and Wednesday afternoon, and special film buying and booking clinics held in the morning on Tuesday and Wednesday.

Delegates See Benefit From Buying Clinics

It was evident that the buying clinics had met with great favor and it is expected that these clinics will be repeated at all future Allied conventions. Jack Kirsch of Illinois Allied reported that the clinics had reached the following conclusions: that exhibitors should hold to present prices, or increase admissions; and that something should be done about attracting more children to both regular and drive-in theatres.

On Tuesday the convention passed a motion requesting the board of directors to investigate the possibilities of starting a co-operative for buying equipment and supplies and if a feasible plan is developed to promote such activities in those units which want it. Discussion from the floor indicated that while study of the cooperative plan was approved many delegates doubted that it would be practical or desirable.

A resolution passed on Wednesday opposed forcing of features and short subjects and called on distributors to furnish exhibitors with signed and dated worksheets as the only effective means of proving compliance with the court decree.

Myers to Consult with Distributor Attorneys

At its weekend meeting prior to the opening of the convention the Allied board approved participation in COMPO for another year. It also authorized Abram F. Myers, chairman and general counsel to consult with an Allied committee and then confer with major film distributors' lawyers on court action to amend or clarify one section of the decree in the New York trust suit.

This year's Allied convention was carried on in a calm, serious atmosphere. The sessions were well attended and the delegates listened attentively to the talks. A number of speakers were asked pointed questions from the floor.



THE MEETING ROOM scene. Truman Rembusch, national Allied president; Abram F. Myers, chairman of the board, and Col. H. A. Cole, Texas.

Yet the fire of some Allied meetings in the past was not present or at least did not get to the surface. It could have been a convention of bankers, insurance men or any other business group. Outside of film prices, trade practices attracted no particular attention. The pre-convention concern about Gene Autry's television shorts largely were wiped away by Mr. Autry's talk.

The convention was called to order at 2:20 P.M. Monday by Morris Finkel, president of Allied Theatre Owners of Western Pennsylvania, hosts to national group. Truman T. Rembusch, president of National Allied, served effectively as chairman of convention, keeping all remarks from the floor to the topic of the moment.

Highlights of the convention were speeches by:

Charles Niles, Allied secretary and national director of Allied States Independent Theatre Owners of Iowa and Nebraska, with the keynote on high film rentals;

Gene Autry: "If my pictures bring in patrons they should be played";

Wilbur Snaper, president of Allied Theatre Owners of New Jersey on the problems of television competition;



LEADERS in their territories: M. A. Rosenberg, western Pennsylvania figure and past national Allied president; Benjamin Berger, president of North Central Allied, and Sidney Samuelson, Eastern Pennsylvania Allied.

Arthur L. Mayer, executive vice-president of COMPO, discussing the work and financing of that organization;

Abe Berenson, vice-president of Allied Theatre Owners of the Gulf States, appealing for an equipment buying cooperative;

Stanley D. Kane, executive counsel of North Central Allied, on the history and benefits of cooperatives;

Mr. Myers, on plans to confine competitive bidding and make it more workable;

A. W. Smith, Jr., vice-president of 20th Century-Fox, announcing a new plan to permit small situations to buy an entire season's product at one time;

William F. Rodgers, vice-president of Loew's, on company sales policy.

Schwalberg Pleads for Industry Harmony

A. W. Schwalberg, president of Paramount Films Distributing Company, pleaded for harmony and in answer to a question agreed to furnish the worksheets requested and to cancel any film which an Allied officer was confident had been forced on an exhibitor;

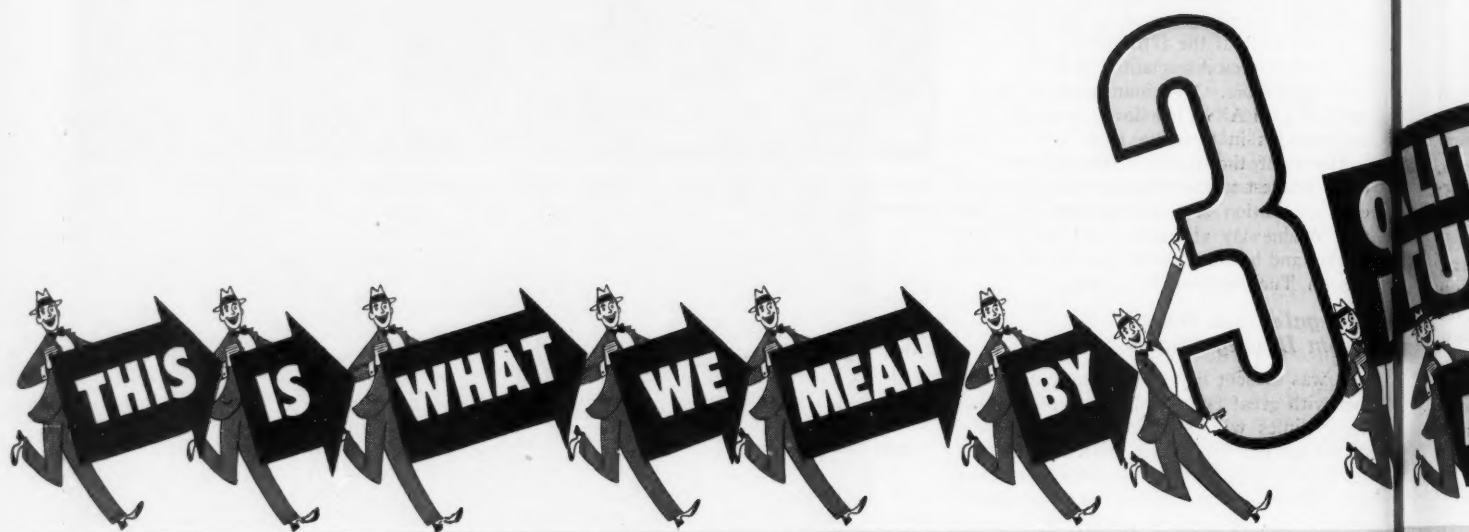
Robert Mochrie, RKO distribution executive, stressed the importance of showmanship on the part of both exhibitors and distributors.

Mr. Mochrie assured the delegates that his company was willing and ready to achieve the utmost in harmony with the exhibitors. He promised to give immediate attention to any complaints by Allied members regarding alleged forcing of film buying.

Members who spoke from the floor included Larry Woodin, Wellsboro, Pa.; Col. H. A. Cole, Texas; Elmer Huhnke, Omaha, Neb.; Sidney E. Samuelson, Philadelphia; Joseph Finneran, Indiana; Sig Goldberg, Warsaw, Wis.; A. M. Sullivan, Wichita, Kansas; Jack Kirsch, Chicago; A. B. (Jeff) Jefferies, Piedmont, Mo.; Edgar E. Shaffer, Slippery Rock, Pa.; Ben Marcus, Milwaukee; Lauritz Garman, Baltimore.

Also Leo Jones, Upper Sandusky, O.;

(Continued on page 16)



There's No Business Like **20** *Business*
CENTURY-FOX

BRANCH MANAGERS' TESTIMONIAL SEPT. 3—DEC. 30

SEPT.



THE BLACK ROSE
TECHNICOLOR



MY BLUE HEAVEN
TECHNICOLOR



PANIC ^{IN} THE STREETS



NO WAY OUT



MISTER 880



I'LL GET BY
TECHNICOLOR



ALL ABOUT EVE



TWO FLAGS WEST



THE JACKPOT
Jimmie Stewart hits in this one!



**AMERICAN GUERRILLA
IN THE PHILIPPINES**
TECHNICOLOR



FOR HEAVEN'S SAKE
That BELVEDERE Man's Best!



HALLS OF MONTEZUMA
TECHNICOLOR

**QUALITY
PICTURES**
A MONTH

OCT.

NOV.

DEC.

ALLIED ATTACKS FILM FORCING

(Continued from page 13)

George McFadden, Philadelphia; Jerry Steele, Ohio; Clarence Walter, Great Falls, Mon.; Mrs. Ethel Miles, Ohio; Percy Friedman, Pa.; John Wolfberg, Denver; Nathan Yamins, Fall River; Martin G. Smith, Ohio.

The opening session turned at once to the business at hand with major speeches on three topics on the convention agenda: one by Charles Niles of the Allied Independent Owners of Iowa-Nebraska, on high film rentals; one by Arthur L. Mayer, executive vice-president of COMPO, on that organization; and one by Gene Autry, who defended his making of motion pictures for television broadcasts.

Niles Blasts "Exorbitant" Rental Increases

Mr. Niles in his keynote address, blasted away at what he described as "exorbitant" film rentals, and added: "This convention must take action . . . or (it) will be written down as a failure. We exhibitors want to know why the distributors keep on increasing film rentals when, in truth and fact, the cost of producing pictures has steadily declined."

What was needed, he said, was for the convention to deal thoroughly with the problem from all angles while the question of trade practices should receive a particular going over. Mr. Niles charged that the exhibitor, in certain instances, was still denied the privilege of selective buying. And having voiced that complaint, he hinted grimly: "Our distributors may still see the inside of a jail house" if the alleged violations of anti-trust orders handed down by the courts were continued.

Calls for Final Warning To Respect "Legal Rights"

"The distributors are systematically and with what seems to be a common accord persistently raising film rentals, whether it be by demanding higher flats, more pictures on percentages, extended playing time, lower split figures, higher guarantees, or the other gimmicks which drain off the profits of theatres. . . . Naturally we do not want to file complaints with the public authorities if it can be avoided. What we want is for the distributors to respect our legal



GREETINGS, from Morris Finkel, Western Pennsylvania unit head, to Trueman Rembusch, national Allied president. Standing by are Wally Allen, assistant general convention chairman, and William Finkel, right, general convention chairman.

rights, and we should now issue a final warning on the subject," he said.

Mr. Mayer, departing momentarily from his prepared address, hinted that some circuits were not yet quite prepared to give COMPO all the support that was required. "I don't know what some of the large circuits are going to do in the way of supporting COMPO, financially or otherwise, but I do know that Allied members won't let us down." Mr. Mayer later refused to elaborate on which circuits he was referring to and the reference to Allied was obviously a result of an earlier decision by Allied's board of directors to extend membership in COMPO for another year.

Mr. Mayer asked the convention to give COMPO a fair trial. He warned that the industry was being damaged by external attacks and internal dissension, and he added: "We are not supermen and you must not expect miracles. There will be many things that we will fail to do because we lack the skill and manpower, but none because we lack the zeal or the ambition to serve you as well as every other branch of the industry."

He said that film grosses had declined

25 per cent and over a period of 15 years, the public had reduced its spending on amusements by 37 per cent. "Although we are all-time experts in selling our product, we are the all-time low in selling ourselves. It is high time we ceased to devote all of our attention to quarreling about how the gross should be divided between us, and paid more attention to increasing that gross," Mr. Mayer said.

Autry Defends Appearance On Television Shows

The appearance of film stars on television, a particularly touchy subject in recent months notably because of Gene Autry's production of video films, and skits by Dean Martin and Jerry Lewis and others which poked fun at the film business, was forthrightly dealt with by Mr. Autry who made a personal appearance to defend his position.

He complained that when he returned after war service, he discovered that other Westerns stars had been built up during his absence. He decided to improve on his pre-war product by making Westerns in color. However, instead of the exhibitors taking his new pictures—even at \$2.50 to \$5 increased rentals—they preferred to play his old reissues at minimum rentals.

Sees No Competition In First Run Areas

Mr. Autry said that when he decided to make television pictures, he knew that the receiving sets were concentrated mostly in the large cities where no first run house would play his films. There was no reason to believe, therefore, that his video films were any real competition to the smaller, grass roots houses. In any case, he pointed out, care is taken to see that the television pictures do not become theatre competition, and the theatre films are plugged constantly at the end of every Autry television show.

Meanwhile, the convention delegates individually and jointly served notice that they

(Continued on opposite page)



CONFERENCE. Fred A. Beedle, chairman of the board of Western Pennsylvania Allied; William Ainsworth, past national Allied president, and Fred Herrington, secretary of the Western Pennsylvania unit.

SCORE ON WORKSHEETS: 3 AGAINST, ONE FOR

Three distributors declined immediately and one agreed to supply the worksheets requested by Allied in its resolution to police the enforcement of the decree in the New York trust suit. A. W. Schwalberg, Paramount, agreed to supply the worksheets, and William F. Rodgers, MGM; A. W. Smith, Jr., 20th-Fox, and Robert Mochrie, RKO, declined.

(Continued from opposite page)

will not tolerate any slurs on the industry from film stars who make television appearances. The most recent incident of this nature was the Martin-Lewis television show for which the comedy team apologized to the film industry.

Wilbur Snaper, president of the New Jersey Allied, led the attack on the TV offenders and added that the theatre cannot compete with what is being given away on television. He referred particularly to the Hopalong Cassidy pictures which, he said, drew well at first but subsequently fell off at the box office.

Plan Study of Supply Buying Cooperative

The opening session of the convention also took steps to form an organization for the cooperative buying of film equipment and supplies to combat "price gouging" by manufacturers and distributors.

Morris Finkel, president of Western Pennsylvania Allied, opened the convention. David L. Lawrence, mayor of Pittsburgh, delivered an address of welcome and turned over the gavel to Trueman T. Rembusch, president.

The first of the five film buying clinics was held on Tuesday and a major portion of the more than 400 attending participated in the discussions. At an earlier meeting, where the Allied board of directors extended the COMPO participation, Mr. Myers was authorized to confer with distributors on the matter of competitive bidding. This is an effort to reduce the amount of this type of selling and being sought is a clarification of the Statutory Court's decision. H. A. Cole, Nathan Yamins, Sidney Samuelson, Ray Branch and Jack Kirsch will assist Mr. Myers in this project.

William F. Rodgers, MGM's vice-president and general sales manager, Tuesday defended the company's policy in relation to the non-affiliated theatres and said independent exhibitors were awarded 50 per cent of the contracts in bidding against affiliated or large circuit theatres.

Mr. Rodgers said of the some 450 situations involved with the company in competitive bidding arrangements, more than half were independent theatres and of the 10,522 deals submitted to these houses, 5,396 went to the independents and 4,431 to the affiliates. Not sold were 695 pictures.

Claims Bidding Used Only Where Required

The MGM executive explained that the competitive bidding system was used only when the company was obliged to do so under the provisions of the trade practice pattern ordered by the courts. He invited the delegates to submit any other legal plan as an alternative. He also stressed the importance of exhibitors attending local trade shows and said that with greater interest shown, MGM would be glad to increase the number of these screenings in various localities.

Following Mr. Rodgers' address, Leo Jones of Upper Sandusky, O., said he welcomed the trade screening suggestion and

20TH-FOX OFFERS SEASON'S PRODUCT ON SINGLE DEAL

Twentieth Century-Fox this week announced that it was putting into effect a plan, long-sought by many exhibitors: a license agreement covering a full season's product. The announcement was made by A. W. Smith, Jr., vice-president and general sales manager, at the Allied States Association convention in Pittsburgh.

The object of the plan, Mr. Smith said, is to "facilitate bookings by exhibitors, who because of the nature of their operations have little opportunity to visit exchange centers and make deals for pictures." He added that the type of house that would be able to take advantage of this type of deal would be "low grossing theatres in outlying areas." It was a plan for "small towns," he said.

Mr. Smith, in giving details of the plan, which would go into effect almost at once, said that a standard form of contract would be used with the addition of three riders to the usual clauses: "Rider No. 1 will state

the number of features licensed; No. 2 will state the right to cancel, or in technical terms, the option to exclude, and No. 3 will state the conditioning of the licensing of one picture upon the licensing of another is forbidden."

The pictures will fall in three classifications which will help establish with each customer the amount of rental to be paid. There will be a stipulated rental arrangement for each film in each classification. Mr. Smith did not say what the classifications would be, but indicated that the first one could be made up wholly or partly of percentage films. He added, however, that it was not anticipated there would be many percentage films in the type of theatres served by the plan. The films will not be designated by titles.

Mr. Smith said that exchanges have been instructed to compile lists of theatres which might fall under the plan. The project is an experimental one and will be continued if it proves successful.

immediately offered his theatre for the holding of such trade shows. Mr. Rodgers met all complaints from the floor with candor. He said that his company had no fixed policy on availabilities to drive-in theatres and added that each situation was handled by his company on a picture-by-picture, theatre-by-theatre basis.

Mr. Rodgers took exception to "inflammatory" statements in the bulletins of the regional organizations. Abe Berenson, of Gulf States Allied, quickly admitted that he was one of those responsible for this type of statement and claimed he had good cause. The reason was a 37½ per cent demand, he said, for "Annie Get Your Gun." Mr. Rodgers countered with the answer that if Mr.

Berenson would have contacted him by phone, he would have arranged to have the film sold at 35 per cent.

To complaints from the delegates that MGM was still forcing films on the exhibitors, Mr. Rodgers answered quickly: "If you can prove to me that an MGM man forced a picture, he stops working for us tomorrow. That goes for me too. That is my order from the president of the company."

The matter of competitive bidding was further dealt with by Mr. Myers on the convention floor. Mr. Myers said that the counsel of one company, whom he did not identify, had told him privately that the Allied counsel was perhaps correct in interpreting the court's trade practice orders as not requiring independent theatres to bid against each other. However, this counsel is said to have told Mr. Myers he could not advise his company to do so for fear that it may again be brought into court.

Myers to See Distributors On Decree Clarification

Mr. Myers explained that since Allied was not a party to the anti-trust suit, it could not take direct action to have the court clarify the competitive bidding provisions. However, he had been authorized by the board to approach the companies and the Government to try and figure out some way of obtaining the sought-for clarification. If this method proved unsuccessful, Mr. Myers said, exhibitors could bring test actions in the courts.

Mr. Myers added that the bidding situation was "one of the chief sources of dissatisfaction and irritation in the industry today" and "had the effect of materially increasing film rentals." There was no obvious reaction from the convention floor to this state-

(Continued on page 20)



ON FOR SIZE. Morris Finkel is fitted by Gene Autry, right.



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THE MILKMAN

The Greatest Exploitation Title of the Year!

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STARRING

Donald O'CONNOR



with **Piper LAURIE · Joyce HOLDEN · Jess BARKER**

Screenplay by ALBERT BEICH and JAMES O'HANLON MARTIN RAGAWAY and LEONARD STERN. Directed by CHARLES T. BAILEY Produced by

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**3 Great Hit Tunes
Already heralding the
happy MILKMAN on
Radio and Records**

**"THAT'S MY BOY"
"EARLY MORNING SONG"
"IT'S BIGGER THAN BOTH OF US"**



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ALLIED ATTACKS FILM FORCING

(Continued from page 17)

ment nor were there any respondents to the invitation for questions from the delegates.

What also became evident at this important Allied gathering was that there was apparently little prospect of Allied cooperation in an industry-wide arbitration plan. Said Mr. Myers: "There is little point in arguing for conciliation and arbitration of the pin pricks in the industry while the running sores go unhealed." And that's the way the matter was left.

Vigorous Discussion of Cooperative Buying

Arbitration will be high on the agenda when the Theatre Owners of America meet in national convention at Houston within a few weeks.

The cooperative equipment buying plan motion earlier in the meeting brought vigorous discussion. Opposition to Allied's entering into any joint purchasing project was voiced by O. F. Sullivan of Kansas-Missouri Allied and Ray Branch of Michigan Allied. While the latter agreed that the subject should be studied by the Allied board, Mr. Sullivan said that this would entail the organization's entering into the equipment and supply manufacturing fields. This being a remote possibility, he said, no action could be expected and the board would then only be laid open to criticism.

This discussion was preceded by a report from Stanley Kane of North Central Allied on the general subject of cooperatives. Sidney Samuelson of Eastern Pennsylvania Allied was in favor of the motion approved earlier—for the board to study the matter—and asked whether Mr. Sullivan's objection to the plan would cause him to resign from his film buying combine in the Kansas-Missouri area.

Jack Kirsch of Illinois Allied approved the motion but said in principle he was opposed to any cooperative buying organization.

Martin Smith of Allied of Ohio took over from Mr. Rembusch as the convention chairman for these discussions.

Buying and Booking Subject at Clinics

H. A. Cole of Texas Allied reported to the convention on the film clinics as did one of the moderators for the small town sessions, who claimed that "fear of reprisals" had restrained discussion to some extent. The clinics were closed to the press, but it is understood that they consisted mainly of the exchange of buying and booking of information, and the voicing of complaints in connection with the licensing of pictures.

A. W. Smith, Jr., was given a surprise party by 35 exhibitors following the afternoon session on Monday, on the occasion of his 35th year in the industry. Following this he left for St. Louis.

In the closing moments of the convention Wednesday, Benjamin J. Berger, president of North Central Allied, made an attack on



OPENING REMARKS, by Trueman Rembusch, national Allied president.

distributor sales policies which have resulted, he said, "in some exhibitors spending more time and ingenuity on sales of candy and popcorn than on showmanship."

The convention ended with a banquet at which citations, voted a year ago, were awarded to Mr. Berger and Harry Brandt for their fight against Ascapi, and to E. M. Loew for his court action which resulted in setting aside the drive-in patent.

Dean Martin and Jerry Lewis, comedians who recently presented an anti-industry show, were to appear at the banquet.

It was learned at the close of the convention that the final registration totaled 434. The annual meeting of the board of directors will be held in Washington in late January or early February, the date to be set by Mr. Myers after hotel arrangements have been made.

Officers will be elected at the annual board meeting, and it is expected Mr. Rembusch will again be named president, in line with the Allied custom of electing presidents for two successive years.

Providence House Installs Television

Fay's theatre, Providence, R. I., has installed a \$35,000, large screen theatre-television by RCA. The local film and vaudeville house plans to present televised college football games every Saturday in conjunction with its regular performances with no increase in admission prices.

Open Texas House

The Carlile theatre, Dimmitt, Texas, which features a private party room, a smoking room and a cry room, has opened. H. H. Carlile built the house at a cost of \$85,000.

Oldham Theatre Opens

The new George Oldham theatre at Winchester, Tenn., built by Cowan Oldham in memory of his late brother, George, has opened. It seats 800.

IT'S HERE—DRIVE-IN RAIN INSURANCE

The New York theatre brokerage and realty firm of Fass and Wolper has made available a special rain insurance for drive-ins. There will be two types of insurance under the new plan—one based on the maximum gross for the evening and the other covering 60 per cent of the maximum expected. Both policies will cover at least three hours of rain, with a rainfall of from 1/20 to 1/10 of an inch, using the nearest U. S. Weather Bureau records.

Signal Corps Seeks Film Technicians

The Signal Corps Photographic Center, New York, which makes training films for the U. S. Army, is interested in receiving applications from experienced motion picture technicians for openings in the near future.

The following people are needed: film editors, recordists, mixers, motion picture cameramen, motion picture laboratory technicians, scenic artists, scenario writers, motion picture directors, motion picture animators, animation photographers, studio carpenters, grips, property men, studio electricians and film librarians. Salaries will range from \$3,450 to \$6,400 per year.

The positions will be in a civilian capacity as civil service employees. Interested people should write to the Signal Corps Photographic Center, 35-11 35th Avenue, Long Island City 1, New York.

Television Film Council Elects New Officers

Andrew Jaeger, WABD-TV film director, was elected president of the National Television Film Council in elections held at the Hotel Warwick in New York last week. Other officers chosen were Paul White, head of Paul White Productions, vice-president; Thomas Lazar, TV film director for Film Equities Corporation, secretary, and Ed Evans, TV film consultant for RKO Pathe, treasurer. Board members elected were Robert Pascoe, Melvin Gold, Waldo Mayo, William Holland, Sally Perle, Ed Carroll, Joe Seiden, Elaine Phillips, Helen Buck, Eugene Scharin and Jacques Kopstein.

Form Distribution Firm

Academy Productions, Inc., a new foreign film distribution firm, has been organized in New York for the release of special road-show and exploitation attractions in this country. Frank Kassler is president, and Martin J. Lewis treasurer.

Acquire Theatre Lease

Lincoln Theatre, Inc., headed by Samuel I. Orson and Dr. Henry Brown, New York exhibitors, have acquired a long term lease for the Lincoln theatre, New York. They plan rehabilitation of the house, with work due to start shortly.

EAGLE LION SUIT NAMES RKO AND LOEW CIRCUITS

Seeks \$15,000,000 Damages and Injunction on N. Y. Licensing Practices

The long-smouldering differences between distributors and the two biggest circuits in the New York area—Loew's and RKO—over what the former have described for a long time as difficulty in licensing their pictures in these theatres, Tuesday exploded into a \$15,000,000 treble damage anti-trust suit filed by Eagle Lion Classics in the New York District Court.

The complaint charged that "Loew's and RKO have by their persistent collusive practices continued to virtually exclude independently-produced pictures from the New York market." William C. MacMillen, ELC president, in a release announcing the suit, said: "The suit . . . aims at correcting monopolistic distribution abuses in metropolitan New York," and represents "collective damages by Eagle Lion Classics and Eagle Lion films as distributors as well as PRC, Eagle Lion Studios and Pathe, Inc., as producers."

Suit Climaxes Complaints By Smaller Distributors

For some time, now, reports of complaints have been heard within the industry that smaller production-distribution companies were finding it difficult to make agreements with RKO or Loew's. The nature of the disputes were that these two major circuits tied up product pending completion of negotiations which frequently fell through. In other cases, it was charged, the two circuits did not offer a fair rental for films that could be classed as in the "hit" category. Eagle Lion Classics is the first company, however, to bring its complaints to the courts.

Also named in the suit were Paramount, Warner Bros., Twentieth Century-Fox, Columbia, Universal and United Artists. The defendants now have 20 days from the time the suit was filed to reply, pending which time ELC will seek an injunction against the two circuits "restraining them from continuing their illegal practices," a company statement said.

"This suit evidences Eagle Lion Classics' determination that there shall be a free market in the sale of motion pictures to insure the future of independent motion picture production and distribution," Mr. MacMillen said, adding:

Cites Supreme Court Ruling in N. Y. Case

"That such a free market has not existed in our industry is proven by the decision of the Supreme Court of the United States to force divorcement of certain theatres by large producers and distributors, and to com-

pel them to abandon their monopolistic practices. One would have expected that in the face of such a decision the law would be respected, but such has not been the case in metropolitan New York.

"Since this market represents some 14 per cent of the potential United States motion picture income, they have, in effect, deprived the independent producer of the chance to make the profit he needs to stay in business. They have also deprived the public of the opportunity of seeing pictures which even now would be doing a great deal to keep the movies in better favor with their declining audiences."

William McGovern, former special assistant to the Justice Department's anti-trust division under Thurman Arnold, has been retained by Eagle Lion Classics as council for the suit.

UN and Industry Leaders Attend U-I Luncheon

Leaders of the United Nations and the motion industry, headed by Eric Johnston, president of the Motion Picture Association of America, and Benjamin Cohen of Chile, UN Assistant Secretary General and information head, joined Universal-International advertising and publicity representatives from all over the world at a luncheon Friday in New York. The luncheon was held in connection with the global launching of "Harvey." This meeting was the start of a conference which will continue in New York and Hollywood until October 13. A number of related exploitation subjects were on the agenda.

Durwood Gets Writ Enjoining Brothers

Edward Durwood has obtained an injunction in Kansas City Circuit Court to restrain his brothers, Irwin and H. W. Dubinsky, from operating a theatrical business in St. Joseph. Under the ruling the Dubinskys must cease further business from their offices in the city.

It was further held by the court that the Dubinskys no longer can use the trade name, Dubinsky Brothers, in St. Joseph until the agreement between the brothers expires in July, 1959. Judge Joe W. McQueen gave Mr. Durwood the exclusive right to the use of the trade name in the city under question.

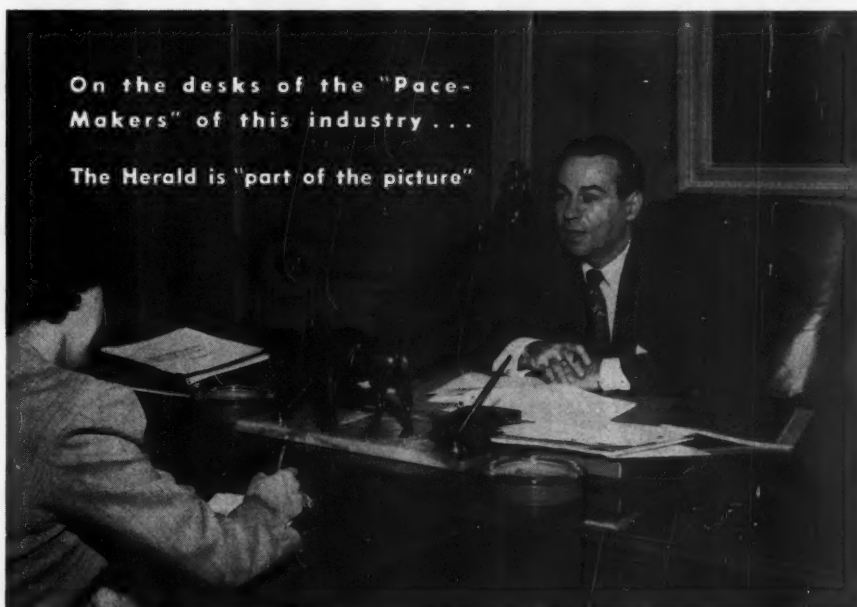
Mr. Durwood was declared sole owner of a \$2,000,000 theatre circuit in Kansas and Missouri in 1946 in an early phase of the controversy among the brothers in the Cole County Circuit Court. A former partnership among the brothers was dissolved by the settlement decree which involved about \$300,000.

Reopen Schine House

The Olympic theatre, Watertown, N. Y., has been reopened by the Schine Circuit after complete remodeling which is said to have cost \$150,000.

Greensboro Drive-in Opens

The 450-car Park Drive-in, latest open-air theatre at Greensboro, N. C., has opened on Lawndale Extension. The owner is C. O. Martin.



On the desks of the "Pace-Makers" of this industry . . .

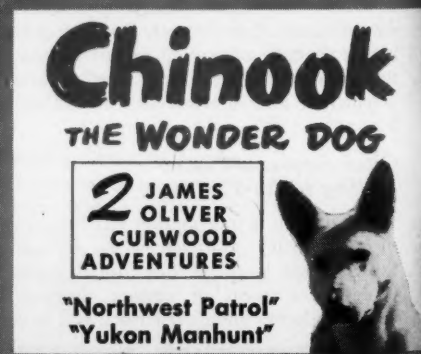
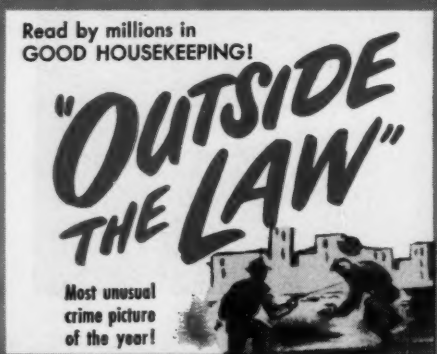
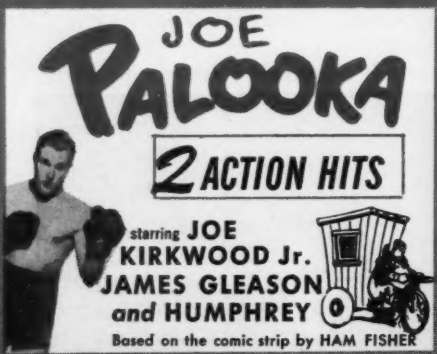
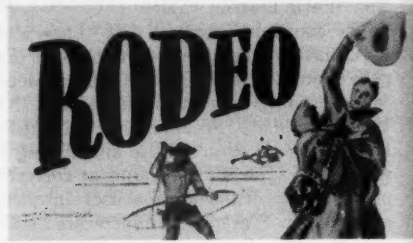
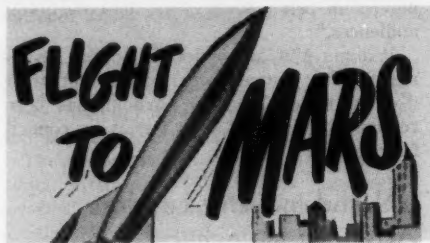
The Herald is "part of the picture"

Fred J. Schwartz, vice-president, Century Theatres, New York.

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PARADE of HITS!

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SPECIALS



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ROD CAMERON

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"Elephant Stampede"
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WAYNE MORRIS

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"Trail Dust"
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LEO GORCEY

and the

BOWERY BOYS

4 Comedy Riots!

"Bowery Battalion"
"Ghost Chasers"
"Jinx Jockey"
"Knights of the Square Table"



"THE OTTAWA STORY"

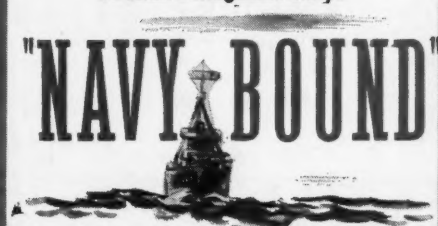
Amazing revelations of
Canada's secret service!



Talbert Josselyn's wonderful
COLLIER'S Magazine story!

"NAVY BOUND"

Gobs of gals and gobs of fun with
those fighting sons-of-gunners!



Master of A Terror Ship!

"THE SEA TIGER"

Danger and
action in
tropic seas!



**2 WESTERN
SPECIALS**

"THE Maverick"

"CATTLE KING"



JOHNNY MACK BROWN

Top hand
of the Saddle Kings!

**6 BULLET-
STREAKED
BONANZAS!**



Whip WILSON

Cowboy sensation of the roaring west!

**6 WHIP-LASHED
ACTION HITS!**



The Kid Comedies That Made The Whole World Laugh!

Terry Ramsaye Says



AS THE MEDIA of entertainment and the devices of amusement multiply a substantially automatic classification of audiences is taking place. It is a process akin to gravitation. It produces puzzles in a movieland that ought to know better. We continue yet in a state where Production too often apparently still hopes to make every picture for everybody. That was ostensibly approximated only in the days when the pictures were largely without competition, in place or price—and the industry even less self-informed.

Just now the issue has been raised in a sort of seminar discussion by Bosley Crowther of the *New York Times* pertaining to certain observations of *Variety* to the effect that "Sunset Boulevard" is doing better in the large cities than the small—and hence raising the question: "For whom are we making pix?"

First off *Variety* should not have said it that way. "For whom" is not in the idiom. Again the erudition of Abel Green, serving the traditional carnivalesque of his paper results in antics in his semantics.

Mr. Crowther thinks, probably correctly, that social geography is not the answer, even if apparently he does throw in with the erroneous notion that "Sunset Boulevard" is an "adult" and sophisticated entertainment.

Observations in the Berkshires tend to indicate that the picture has been pushed into the lesser playdates too quickly for the percolation of interest it creates.

Anyway there always have been many audiences and many manifestations, including the rise of the "little art" theatres, and those who stayed home to read a book. And now another development, the sophisticated Cinema 16, subscription audiences, "think" pictures, documentaries and exotics.

As for "Sunset Boulevard", it is an elaborately presented simple tale of feminine vanity developing into mania against a decidedly mildly revealing Hollywood background, the whole wrapped up and scented in genuine soap opera mood. It is good standard fan fare handsomely dished for audience consumption.



ANNOUNCEMENT has been made that "a 208-mile underground coaxial cable for television has been completed from Omaha to Kansas City" by the Southern Bell Telephone Company. A link from the east to connect Chicago with Omaha, via Des Moines, is being built. The publicity accent of the day is on television, but it might be appropriate to remark that if

there were no television the telephone company would have plenty of traffic for the interesting capacities of the coaxial cable for other electronic errands, radio circuits, general telephony and leased wires. It is a process of going underground to keep out of trouble.



ANENT THE UPROAR about Gene Autry's alleged competition with himself as a screen star by his appearances in television, let it be said that so far in the whole history of the amusement arts and the competition of the media there is always adjustment, in time. Once the stage hated the movies and made it unpleasant for players to work for "the flickers." Once the newspapers fought radio, especially as an advertising medium. There was a great pothole about news copy, resulting ultimately in a radio press bureau to ration the news, and control the invasion. Now the press associations serve the newscasters, and they help themselves freely to special dispatches, frequently without credit. Once the motion picture resisted radio with interdictions about the appearance of stars on air programs. Now radio is a picture publicity medium, and talent flits back and forth. The like will develop with television and the involvement will not be importantly affected by what may come in the way of theatre television. Rivalries of media and struggles to maintain the status quo never prevail. The customer reaction ultimately controls, by that ancient basic law that "he who pays the fiddler calls the tune."



JUST A STORY, from Washington. The "tickler file" brings up an item from the Washington bureau of the *Herald* dated December 5, 1949. There was a big idea down there emanating from Charles Sawyer, Secretary of Commerce, for a committee which he said he was to appoint to educate business on how to operate within the anti-trust laws.

I filed that in the grim consciousness that here again was confession that a lot of our fabric of law pertains to the craft of the lawyers who are our law makers, making business for lawyers rather than law for business.

If the law-makers had skill and an intent of serving the citizenry, the citizen would be able to read the law and have a reasonably accurate understanding of what it was about and what he might be expected to do about it.

RKO, Reade Close Deal

The long-drawn-out legal wrangle between RKO and the Walter Reade theatre interests over the dissolution of the Trenton-New Brunswick Theatres Company partnership finally ended last week with an agreement for RKO to acquire the 25 per cent Reade share in the 12-theatre circuit for a reported \$1,500,000.

A joint statement by Ned E. Depinet, RKO president, and Walter Reade, Jr., announced that the sale had been consummated. RKO retains its 50 per cent ownership and with the 25 per cent acquired from the Reade interests, it will now control the circuit with a 75 per cent holding. The other 25 per cent—not included in the deal—is owned by the estate of the late Frank Storrs.

The legal battle started with RKO's attempt to sell out to, or buy from, the Reade interests in compliance with the anti-trust court order which made dissolution of joint partnerships mandatory. The fight started when RKO offered to sell at market value, and Reade insisted on book value. Recently, the court appointed a trustee to carry out the breakup, but this action was preceded by the agreement for RKO to take over the 25 per cent interest. Whether RKO bought at book or market value was not indicated.

The nucleus of this circuit was formed in 1922 as an affiliation of theatre interests in Trenton and New Brunswick of B. F. Keith, Walter Reade and the late Frank V. Storrs.

52 Feature Films Shipped To UN Forces in Korea

The United Nations forces in Korea were shipped 52 feature films since the hostilities began—an average of four a week—it was announced this week by the Motion Picture Association of America. These official figures were made known by the Overseas Branch of the Army and Air Force Motion Picture Service. The MPAA said that the companies were giving the military officials the widest latitude in the selection of films, regardless of release dates. Thus, the military personnel has been able to see such pictures as "Sunset Boulevard," "The Next Voice You Hear," "The Black Rose" and "Father of the Bride." It was pointed out that "gun" films enjoyed a wide popularity. These included "Annie Get Your Gun," "Singing Guns," "The Gun-fighter," "Winchester '73" and "Rocketship XM." Most of the prints sent to Korea are in 16mm because of the need for mobility.

Charleston House Reopens

After completing an interior painting and auditorium ceiling transformation, the Arcade theatre has reopened.

Build in St. Joseph

Construction work has been started on the new 1,000-seat Dickinson theatre in St. Joseph, Mo.

ChildLibrary Adds 15 Films

The National Children's Film Library has added 15 pictures to its list, it was announced this week by Marjorie G. Dawson, chairman of the Library Committee of the Motion Picture Association of America. The new films are:

"The Stratton Story," "The Secret Garden," "The Wizard of Oz," "Take Me Out to the Ball Game," "Hills of Home," "Challenge to Lassie," "Gallant Bess," "Courage of Lassie," "Ginger," "Nanook of the North," "Deep Waters," "Down to the Sea in Ships," "Green Grass of Wyoming," "Sand" and "The Adventures of Robin Hood."

Mrs. Dawson explained that these new pictures would replace material that is now considered obsolete. She is also associate director of the MPAA's Community Relations Department. The library was created in 1946 with the objective of keeping in circulation screen versions of the "ageless juvenile stories and classics," it was explained by Mrs. Dawson.

"In no year since the project was established has the committee found so many motion pictures worthy of inclusion in the children's library," she said, adding that there are now 57 pictures available for children's showings.

MILWAUKEE HOUSE PLAYS SAMARITAN

The Fox-Wisconsin, Milwaukee, recently ran a benefit show for an ex-policeman who is dying from multiple-sclerosis. The entire proceeds of the ticket sale went into a fund to build a home for the patrolman and his wife: Harold Fitzgerald, of the Fox-Wisconsin Amusement Corporation, is president of the fund. Contributions are still coming in.

FBI Recovers Prints Of 11 Feature Films

The Federal Bureau of Investigation has recovered 11 feature films, in 16mm size, for which it was claimed the copyright was infringed upon. Seized from Robert Reynolds doing business as the Reynolds' Photo Shop in New York, were four Universal pictures, "Hi Ya Chum," "Hi Buddy," "The Spoilers" and "Little Giant"; five from Twentieth Century-Fox, "Behind Green Lights," "The Great American Broadcast," "And Then There Were None," "Backlash" and "Footlight Serenade"; and two from Paramount, "The Navy Way" and "No Time for Love." Reynolds pleaded guilty to the charge of infringing the copyright for profit.

August Tax \$31,606,355

WASHINGTON: The Internal Revenue Bureau this week reported general tax collections of \$31,606,355 for August, reflecting July business.

The figures, while far below collections in August, 1949, still represented the second-highest total for any month in 1950.

The \$31,606,355 total for August, 1950, compares to \$34,326,269 in August, 1949. This year's August figure, however, contrasts with \$29,247,204 in July, and \$32,910,332 in March, the only 1950 month to top August.

General admission tax collections include taxes on admissions to concerts, plays, sport events and other entertainment as well as taxes on tickets to motion picture theatres. They do not, however, include taxes on roof garden and cabaret bills nor those on various leases or overcharges.

Total admission tax collections in August, reflecting all these items, amounted to \$35,659,284, compared with \$38,089,426 a year ago.

Open Connecticut House

Ladislaus Jachimowski and Frank Smulski have reopened their 800-seat Music Box theatre, New Britain, Conn., following a two-month shutdown.

GREATNESS in motion pictures comes from great directors!



...3-TIME
ACADEMY AWARD
WINNER

watch for
JOHN FORD'S
greatest triumph

coming soon

69 IN WORK AT METRO STUDIO

Dore Schary, Production Chief, Lists Inventory of Scheduled Product

HOLLYWOOD: With 69 pictures currently in preparation or in the final stages of production, Metro-Goldwyn-Mayer continues to maintain the most advanced production position in its history, Dore Schary, vice-president in charge of production, declared at the studio this week.

Mr. Schary spoke at a luncheon honoring Ralph Branton, general manager, and 33 executives of Tri-State Theatres. The luncheon was attended by the studio's top executives, producers and stars.

As broken down by Mr. Schary, the Metro program shows 42 pictures planned, 19 in various stages of editing, scoring and printing, and eight currently before the cameras. All of the 42 projects are scheduled for completion by August 31, 1951, and have been definitely approved and assigned, with screen plays either completed or in work.

42 Planned for Year

Pictures going into work include:

SHOW BOAT, Kathryn Grayson, Howard Keel.
FATHER'S LITTLE DIVIDEND, Spencer Tracy, Joan Bennett and Elizabeth Taylor.

SOLDIERS THREE, Stewart Granger, Walter Pidgeon, David Niven.

EXCUSE MY DUST, Red Skelton, Sally Forrest.

RICH, YOUNG AND PRETTY, Jane Powell, Vic Damone.

KIND LADY, Ethel Barrymore, Maurice Evans.

STRICTLY DISHONORABLE, Ezio Pinza.

PLYMOUTH ADVENTURE, Spencer Tracy, Deborah Kerr, Van Johnson.

THE STRIP, Mickey Rooney and Jimmy Durante.

NO QUESTIONS ASKED, Barry Sullivan.

SINGIN' IN THE RAIN will be produced by Arthur Freed.

THIS IS NEWS will be produced by Nicholas Nayfack.

LOVELY TO LOOK AT will be produced by Jack Cummings and star Marge and Gower Champion.

MONTEZ, THE MATADOR will star Ricardo Montalban.

PEOPLE VS. O'HARA to be produced by William H. Wright.

THE LIGHT TOUCH to be directed by Richard Brooks, produced by Pandro S. Berman.

BELLE OF NEW YORK will star Fred Astaire.

BANNERLINE to be produced by Pandro S. Berman.

COME AGAIN ANOTHER DAY to be produced by William H. Wright.

PEOPLE IN LOVE to star Ray Milland, John Hodiak and Nancy Davis.

TOO YOUNG TO KISS to star June Allyson.

TEXAS CARNIVAL will star Esther Williams.

CALLAWAY WENT THATAWAY, to be produced, directed and written by Norman Panama and Melvin Frank.

HUCKLEBERRY FINN to star Gene Kelly.

MAN ON THE TRAIN will be produced by Richard Goldstone.

WHEN IN ROME to star Spencer Tracy.

MAN WITH THE CLOAK to be produced by Stephen Ames.

JUST THIS ONCE to be produced by Henry Berman.

SCARAMOUCHE to star Stewart Granger.

IVANHOE to star Stewart Granger.

A PINZA-LANZA story to be written by William Ludwig.

WHITE MADNESS to be produced by Stephen Ames.

THE LAW AND LADY LOVERLY to star Greer Garson.

THE BIG CAST to star Mario Lanza and James Whitmore.

THE STUDENT PRINCE to be produced by Joe Pasternak.

THE GIRL FROM RECTORS, Esther Williams, Van Johnson.

DARLING I'M STUCK to be produced by William H. Wright.

ROBINSON CRUSOE to star Stewart Granger.

SECOND LOVE will star Greer Garson.

Currently before the cameras are:

QUO VADIS, Robert Taylor, Deborah Kerr.

GO FOR BROKE, Van Johnson.

CALLING BULLDOG DRUMMOND, Walter Pidgeon.

AN AMERICAN IN PARIS, Gene Kelly, Leslie Caron.

ROYAL WEDDING, Fred Astaire, Jane Powell.

RED BADGE OF COURAGE, Audie Murphy.

INSIDE STRAIGHT, David Brian, Arlene Dahl.

THE GREAT CARUSO, Mario Lanza, Ann Blyth.

The current schedule of motion pictures being edited and scored includes:

KING SOLOMON'S MINES, Deborah Kerr, Stewart Granger.

TO PLEASE A LADY, Clark Gable, Barbara Stanwyck.

TWO WEEKS WITH LOVE, Jane Powell, Ricardo Montalban.

RIGHT CROSS, June Allyson, Dick Powell.

THE MINIVER STORY, Greer Garson, Walter Pidgeon.

DIAL 1119, Marshall Thompson.

WATCH THE BIRDIE, Red Skelton, Arlene Dahl.

CAUSE FOR ALARM, Loretta Young, Barry Sullivan.

PAGAN LOVE SONG, Esther Williams, Howard Keel.

MRS. O'MALLEY AND MR. MALONE, James Whitmore, Marjorie Main.

GROUND FOR MARRIAGE, Van Johnson, Kathryn Grayson.

KIM, Errol Flynn, Dean Stockwell.

THREE GUYS NAMED MIKE, Jane Wyman, Van Johnson.

THE MAGNIFICENT YANKEE, Louis Calhern, Ann Harding.

VENGEANCE VALLEY, Burt Lancaster, Robert Walker.

MR. IMPERIUM, Lana Turner, Ezio Pinza.

THE PAINTED HILLS, starring Lassie.

ACROSS THE WIDE MISSOURI, Clark Gable, Ricardo Montalban.

It's A BIG COUNTRY, with an all-star cast including Ethel Barrymore, Gary Cooper, Nancy Davis, Edmund Gwenn, Ann Harding, Jean Hersholt, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, George Murphy, William Powell, S. Z. Sakall, Lewis Stone, James Whitmore and Keenan Wynn.

The luncheon was the first of a series of events planned for a week in Hollywood, which is being given to these men and women as an award for winning the "increased business" contest between two manager groups.

The visitors included Mr. Branton, general manager; Dale McFarland, booking

manager; Jimmie Redmond, Russ Fraser, Marie Frye, Ruth Biddle, Kermit Carr, A. Don Allen, Wally Kemp, Bob Kenney, Gene Sobehart, Fred Teller, Harold Lyon, Dick Gray, Henry Plude, Horace Spencer, Dorman Hundling, Carl Hoffman, E. J. Casler, John Nargang, Roy Hill, Stan Blackburn, Ira Craub, Russell Johnson, William Barnhart, Don Brighton, Betty Hensler, Russell Hill, Tony Abramovich, Vernon Carr, E. L. Doherty and Dale Ball.

Schedule 21 To April '51

PITTSBURGH: Metro plans to release 21 pictures between now and April, William F. Rodgers, MGM vice-president and general sales manager, told the national Allied convention at the William Penn Hotel this week.

The films, which include nine in Technicolor, do not include "Stars in My Crown" and "The Next Voice You Hear . . ." which will continue to be given special handling by the company. The total represents an increase of two over the number of pictures released in the corresponding seven months last year.

Starting with the first of the year, three pictures a month and at least one Technicolor film monthly are assured from Metro, he said. For February and March, there will be two Technicolor films each month.

The Metro release schedule as announced by Mr. Rodgers stands as follows:

October: RIGHT CROSS, THE MINIVER STORY, TO PLEASE A LADY.

November: KING SOLOMON'S MINES, DIAL 1119, TWO WEEKS WITH LOVE.

December: WATCH THE BIRDIE, CAUSE FOR ALARM, PAGAN LOVE SONG.

January: MRS. O'MALLEY AND MR. MALONE, GROUNDS FOR MARRIAGE, KIM.

February: THE PAINTED HILLS, THE MAGNIFICENT YANKEE, VENGEANCE VALLEY.

March: MR. IMPERIUM, THREE GUYS NAMED MIKE, ROYAL WEDDING.

April: ACROSS THE WIDE MISSOURI, INSIDE STRAIGHT, RED BADGE OF COURAGE.

For the rest of the 1950-51 season Mr. Rodgers said Metro planned release of It's A BIG COUNTRY, AN AMERICAN IN PARIS, CALLING BULLDOG DRUMMOND, THE GREAT CARUSO, GO FOR BROKE, EXCUSE MY DUST, SOLDIERS THREE, KIND LADY, SHOW BOAT, FATHER'S LITTLE DIVIDEND AND YOUNG, PRETTY AND RICH. QUO VADIS, now nearing completion in Italy, also may be released in 1951, Mr. Rodgers disclosed.

Open New Orleans House

Jack A. Dicharry has opened his new Carver theatre in New Orleans. The house, named in honor of George Washington Carver, Negro educator and scientist, was built at a cost of \$300,000. Mrs. Henry Lazarus, owner of the Lazarus circuit in New Orleans, is an associate owner.

Flying Saucer Film Set

Jerry Fairbanks Productions has set the filming of "Project Saucers," an original telling the story of the flying saucers. It is scheduled to be shot in color.

14 in Four Months Due From Fox

Fourteen feature pictures will be released by Twentieth Century-Fox during the first four months of 1951, it was announced this week. This release schedule is in line with the "stepped-up production and release pace of the company," according to A. W. Smith, Jr., vice-president and general sales manager.

Two of the pictures will be independently produced but released through the company; four are in Technicolor, and six produced away from the studio on location. Following is the lineup for January, February, March and April of next year:

January—"Fourteen Hours" with Paul Douglas; "Halls of Montezuma" in Technicolor, starring Richard Widmark; "The Mudlark," produced in Britain, with Irene Dunne, and "The Man Who Cheated Himself," independently produced by Jack M. Warner.

February—"I'd Climb the Highest Mountain," in Technicolor, filmed in Georgia; "The Scarlet Pen," with Linda Darnell and Charles Boyer, produced in Quebec, and "Sword of Monte Cristo," an Edward Alperston production.

March—"Call Me Mister," in Technicolor, with Betty Grable and Dan Dailey; "Follow the Sun," with Glenn Ford and Anne Baxter, and "House on Telegraph Hill," starring Valentina Cortesa.

April—"Bird of Paradise," in Technicolor, filmed in Hawaii; "No Highway," starring James Stewart and Marlene Dietrich, made in Britain, and "Take Care of My Little Girl," with Jeanne Crain.

"Half Angel," in Technicolor, with Loretta Young and Joseph Cotten, will be seen in special pre-release engagements during the four-month period.

Colorado Springs Site of "Rocky Mountain" Premiere

The world premiere of Warners' "Rocky Mountain" with Errol Flynn and Virginia Mayo, was to be held Friday at four Colorado Springs, Colo., theatres. The premiere activities, which were scheduled to start Wednesday, included special events for the soldiers of nearby Camp Carson and personal appearances by Miss Mayo and Michael O'Shea. The film was to open at the Peak, 8th Street drive-in, Chief and Broadmoor theatres.

\$968,400 Anti-Trust Suit Filed in California

An \$968,400 anti-trust suit against the eight major distributors has been filed in Los Angeles by Alex M. Ounce, former owner of the Campus theatre. The distributors are charged with conspiring to limit the Campus to last-run films during the period from its opening in 1939 to 1945.

Box Office Champions For September, 1950

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

THE BLACK ROSE (Twentieth Century-Fox)

Produced by Louis D. Lighton. Directed by Henry Hathaway. Screenplay by Talbot Jennings from the novel by Thomas B. Costain. In Technicolor. Cast: Tyrone Power, Orson Welles, Cecile Aubry, Jack Hawkins, Michael Rennie, Finlay Currie, Herbert Lom, Mary Clare, Bobby Blake.

FANCY PANTS (Paramount)

Produced by Robert Welch. Directed by George Marshall. Screenplay by Edmund Hartmann and Robert O'Brien from a story by Harry Leon Wilson. In Technicolor. Cast: Bob Hope, Lucille Ball, Bruce Cabot, Jack Kirkwood, Lea Penman, Hugh French, Eric Blore, Joseph Vitale, John Alexander.

MY BLUE HEAVEN (Twentieth Century-Fox)

Produced by Sol C. Siegel. Directed by Henry Koster. Screenplay by Lamar Trotti and Claude Binyon from a story by S. K. Lauren. In Technicolor. Cast: Betty Grable, Dan Dailey, David Wayne, Jane Wyatt, Mitzi Gaynor, Una Merkel, Louise Beavers, Laura Pierpont, Don Hicks, Beulah Parkinson, Ann Burr.

SUMMER STOCK (Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Charles Walters. Screenplay by George Wells and Sy Gomberg from an original story by Sy Gomberg. In Technicolor. Cast: Judy Garland, Gene Kelly, Eddie Bracken, Gloria De Haven, Phil Silvers, Marjorie Main, Ray Collins, Nita Bieber.

SUNSET BOULEVARD (Paramount)

Produced by Charles Brackett and Billy Wilder. Directed by Billy Wilder. Screenplay by Charles Brackett, Billy Wilder and D. M. Marshman, Jr. Cast: William Holden, Gloria Swanson, Eric von Stroheim, Nancy Olson, Fred Clark, Lloyd Gough, Jack Webb, Franklyn Farnum, Larry Blake, Charles Dayton, Cecil B. DeMille.

TEA FOR TWO (Warner Brothers)

Produced by William Jacobs. Directed by David Butler. Screenplay by Harry Clark from the play "No, No, Nannette" by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Niytray. In Technicolor. Cast: Doris Day, Gordon MacRae, Gene Nelson, Patrice Wymore, Eve Arden, Billy De Wolfe, S. Z. Sakall, Bill Goodwin.

Southwestern Ontario MPTA Reelects Frank Hannan

The Southwestern Ontario branch of the Motion Picture Theatres Association re-elected Frank Hannan president at its annual meeting held at Windsor. Other officers elected were Garry Hogarth of Essex, vice-president, and Edward Lamoureux, Empire theatre, Windsor, secretary-treasurer.

Eric Johnston Cites Work of Brotherhood

Eric Johnston, national chairman of this year's "Brotherhood Week" campaign, cited the work of the National Conference of Christians and Jews in extending human understanding and as an important contribution to the strength of America in a time of world crisis, at a meeting this week in New York. The annual observance of "Brotherhood Week" will begin on Lincoln's birthday, February 12.

J. Robert Rubin, Loew's vice-president and general counsel, presiding at the NCCJ session, announced that an all-industry luncheon would be held in New York December

12, anniversary of the Bill of Rights, at which time citations will be presented to those having made distinguished contributions to brotherhood ideals and accomplishments.

Max E. Youngstein, vice-president and advertising-publicity director of Paramount Distributing Company, was appointed director of advertising and publicity for this year's campaign. He served in the same capacity last year. Spyros Skouras has been named extension chairman of the NCCJ to carry out its international program.

Protestant Commission Holds Annual Meeting

The second annual meeting of the west coast committees of the Protestant Film Commission was to be held at KTTV studios in Hollywood Friday, when Oren W. Evans, west coast director of the church organization, was to submit his annual report and outline plans for the future. The annual report indicates that the commission, through its script committee, has evaluated more than 140 scripts, in which Protestantism is portrayed, during the past year as part of its program of cooperation with studios.

14 PARAMOUNT RELEASES SET

Company Planning to Hold Regional Meetings of Branch Managers

Paramount Film Distributing Corporation is planning a series of regional branch managers' meetings to discuss sales policies and plans taken up at last week's two-day meeting of division sales managers and company executives at the home office in New York. This week the company announced it had set release dates for 14 features to be distributed during the next seven months. Six of the 14 are in color.

The home office meeting was conducted by A. W. Schwalberg, president of Paramount Film Distributing Corp., and heard a report on product by Y. Frank Freeman, vice-president in charge of studio operations.

First in New York

The first of the branch managers meetings is scheduled for the Warwick Hotel in New York October 13 and 14. With Mr. Schwalberg again to preside, it will be attended by Hugh Owen, eastern and southern division manager; Howard Minsky, mid-eastern division manager; branch managers, sales managers, regional field men, the district manager for the metropolitan area, and home office executives.

Branch cities included in the eastern and southern division are Albany, Atlanta, Boston, Buffalo, Charlotte, Jacksonville, New Haven, New Orleans and New York. The mid-eastern division covers Philadelphia, Cincinnati, Cleveland, Detroit, Pittsburgh and Washington.

On October 27 and 28, branch meetings will be held at the Stoneleigh Hotel in Dallas. Among those scheduled to attend will be George A. Smith, western division manager; James J. Donahue, central division manager, and Duke Clark, south-central division manager. The central division covers Chicago, Des Moines, Indianapolis, Milwaukee, Sioux Falls and Omaha. In the South Central territory are Dallas, Kansas City, Memphis, Oklahoma City and St. Louis. The western division includes Los Angeles, Denver, Portland, Salt Lake City, Butte, San Francisco and Seattle.

Executives Spoke

Among the company's officers who addressed the meeting of division managers were Barney Balaban, president; Adolph Zukor, chairman of the board; Mr. Freeman; Paul Raibourn, vice-president in charge of budget and planning; E. K. O'Shea, vice-president of the distributing corporation; Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation, and others.

Mr. Freeman said he and his studio staff felt they could be proud of the pictures now

coming or soon to come from Paramount, and he stressed that Paramount could continue to have films for every type of market and every type of audience.

The Paramount release schedule for the next seven months include the following:

October: *CASSINO TO KOREA*, a feature-length documentary; *COPPER CANYON*, Technicolor, Ray Milland, Hedy Lamarr; *DARK CITY*, Elizabeth Scott, Viveca Lindfors.

November: *TRIPOLI*, Pine-Thomas in Technicolor, Maureen O'Hara, John Payne; *LET'S DANCE*, Technicolor, Betty Hutton, Fred Astaire.

December: *MR. MUSIC*, Bing Crosby.

January: *BRANDED*, Technicolor, Alan Ladd, Charles Bickford; *THE GOLDBERGS*, Gertrude Berg, Philip Loeb.

February: *SEPTEMBER AFFAIR*, Joan Fontaine, Joseph Cotten; *THE GREAT MISSOURI RAID*, Technicolor, Wendell Corey, MacDonald Carey.

March: *QUEBEC*, Technicolor, John Barrymore, Jr., Corinne Calvet; *THE LEMON DROP KID*, Bob Hope, Marilyn Maxwell.

April: *THE REDHEAD AND THE COWBOY*, Glenn Ford, Edmond O'Brien; *MR. AND MISS ANONYMOUS*, Ray Milland, Joan Fontaine.

Paramount Expects Improved Business

In a letter to stockholders, Barney Balaban, Paramount president, said the anticipated improvement in September business for Paramount Pictures is due to "the improved boxoffice value of productions in current release, a perceptible improvement in business generally and 'Paramount Week,' which marks the firm's annual sales drive."

Mr. Balaban said that "although earnings for July and August reflected the usual summer decline, anticipated revenues for September should provide us with a third quarter which will exceed the earnings of either of the first two quarters of this year."

Regarding prospective disposition of Paramount's stock holdings in Allen B. Dumont Laboratories, Inc., he reported "nothing new." Mr. Balaban noted some progress in regard to Paramount's investment in Chromatic Television Laboratories, Inc.

Paramount Premiere for Sister Kenny Fund

All proceeds of the benefit premiere of "Union Station," Tuesday night at the Paramount theatre in New York, will be turned over to the Sister Kenny Foundation for its fight against polio. A special stage show, starring top talent in the entertainment field, was held in connection with the premiere.

Para. Cites Shorts High

An all-time high in Paramount short subjects and newsreel bookings was chalked up throughout the United States during Paramount Week, Oscar A. Morgan, general sales manager for short subjects and Paramount News, announced last week.

Paramount ran up 34,541 such bookings during the week, 2,000 more than the previous 1949 record figure. Mr. Morgan pointed out that the 1950 showing during the period from September 3 to 9 was accomplished with 52 shorts as against 64 reels released the previous year.

Mr. Morgan attributed the good showing to an increased demand in shorts, and he explained that the war in Korea and the generally unsettled world situation have stimulated public and exhibitor interest in newsreels. Mr. Morgan said more and more theatres are reinstating newsreels as part of their program policy. This reversed a trend started about two years ago when a number of exhibitors cancelled their newsreels.

Mr. Morgan linked the success of newsreels and shorts to the growth of the drive-ins and said this was a contributing factor in the increasing popularity of these subjects.

A war-time service of Paramount News—offering free clips for still pictures to patrons recognizing husbands, sons or sweethearts in newsreels of military training camps or battle areas—has been revived, it is announced by Mr. Morgan. When a patron thinks he can identify a relative in a particular newsreel issue, a request for special screening is forwarded to the local Paramount branch.

Fire and Vandalism Cause \$15,000 Drive-in Damage

A fire reportedly started by arsonists, followed by vandalism, caused some \$15,000 damage in the projection room of the Lowell drive-in theatre two miles from Lowell, Mass. Two projectors valued at \$3,500 each, and a \$2,750 amplifier as well as 2,800 feet of film, were completely destroyed. It was believed that the person or persons responsible for the blaze strung the film around the booth and set a match to it. Richard Edwards, owner, discovered the wreckage.

WHAT? NO FREE GAS!

They really "poured it on" at the Kenwood Drive-in, Louisville, Ky. Recently the 1,000-car theatre ran one bill consisting of five complete features, a couple of cartoons, a newsreel, plus prevue and concession trailers, all for the price of one admission. Three of the five features were run prior to midnight with the others run as a horror show. Business was reported very good.

Universal to Shoot 10 in 3 Months

Universal-International will film 10 pictures in the final three months of this year, it was announced this week. The addition of this group brings to 37 the number of films started and either completed or shooting during 1950.

"Abbott and Costello Meet the Invisible Man" will be the first of the 10 to go before the cameras. Nancy Guild and Gavin Muir will have the top supporting roles. Howard Christie will produce; Charles Lamont will direct.

Other pictures scheduled to start before the end of the year include:

AIR CADET, starring Stephen McNally, Gail Russell and Richard Long. Joseph Pevney will direct for producer Aaron Rosenberg.

DON RENEGADE, in Technicolor, with Ricardo Montalban and Cyd Charisse costarred. Jack Gross is producing and Hugo Fregonese directing.

BOVAVENTURE, adapted from the British play by Charlotte Hastings and starring Claudette Colbert and Ann Blyth. Michel Kraike will produce and Douglas Sirk will direct.

CATTLE DRIVE, a Technicolor Western to be produced by Aaron Rosenberg.

LITTLE EGYPT, a Technicolor comedy grounded against the original Chicago World's Fair. Jack Gross will produce from an original story by Oscar Brodney.

SON OF ALI BABA, an Arabian Nights type of adventure story to be filmed in Technicolor with Jack Gross producing.

FIDDLER'S GREEN, adapted from Ernest K. Gann's novel, backgrounded against the San Francisco fishing fleet. Aaron Rosenberg will produce.

THE WHITE SHEEP, an original story by Whitfield Cook dealing with a confidence woman and her family who invade a small town. Val Lewton will produce.

IRON MAN, a prize fight story adapted from W. R. Burnett's novel of the same title, to be produced by Aaron Rosenberg.

Smackwitz Calls for More Showmanship

Charles A. Smackwitz, Warner zone manager, called for "shirt sleeve showmanship week in and week out to build and hold attendance" at meetings of managers this week in Albany and Buffalo. He also announced the winners of the pace setters manager and concession contests.

Warner Bros. Are Cited For Patriotic Shorts

Warner Bros., has been cited by the Southern California Motion Picture Council for producing the outstanding patriotic short subjects of the year. Dorothy Hart, a Warner star, accepted the award on be-

JOIN CRUSADE FOR FREEDOM



CRUSADE FOR FREEDOM rally of Warner studio employees. Chief speaker at the rally, Harry M. Warner, president, at the right, told his 3,000 workers that freedom had been a human aspiration since the earliest days of slavery. Linking the Bible and the Liberty Bell, he said they "are evidence of the inherent wish for freedom." He added:

"We must aid those who cannot help themselves beyond the Iron Curtain by showing concrete evidence that we are their friends, that the lies they hear about our country are not true, and that in fact the democratic way is the better way for human beings."

The noon hour assembly was opened, above, by actor John Wayne. At the conclusion of Mr. Warner's remarks, the employees signed the Freedom Scroll.

Similar noon hour mass meetings were held in all major studios and an estimated 15,000 film workers signed the scroll. Among the speakers were Louis B. Mayer, Dore Schary, Cecil B. DeMille, William Goetz, Ronald Reagan, B. B. Kahane, Gor-



don Youngman, Allen Wilson and Y. Frank Freeman.

half of the studio at a luncheon at the Assistance League Clubhouse. Among the patriotic shorts produced by the company are "My Country 'Tis of Thee," "Cradle of the Republic," "Women of Tomorrow," "My Own United States," "Sons of Liberty," "Teddy the Rough Rider" and "Give Me Liberty."

Saturation Premiere For "Flags West"

A group of Hollywood stars will take part in the saturation opening of Twentieth Century-Fox's "Two Flags West," which will blanket the South. The World premiere will take place October 11 in the Fox theatre in Atlanta. Subsequent premieres are set for Dallas, Houston and San Antonio.

RD-DR Corp., Claims Right To Appeal Censors' Ban

WASHINGTON: The RD-DR Corp., (Readers Digest-De Rochemont) last week told the U. S. Supreme Court that with Film Classics now dissolved as a distribution company, it was the only party legally entitled to appeal the Atlanta censor's ban on "Lost Boundaries." The RD-DR claim was in reply to a brief filed by the Atlanta censors that since Film Classics had been the only party denied the right to show the film in Atlanta, RD-DR could not challenge the ban. The corporation claimed, too, that since it was the only company now suffering loss because the picture was not being shown in Atlanta, it was clearly the party to bring action to the high court.

Films Record U.S. Story Best: Zanuck

Those who criticize sending our pictures abroad are playing the Communist party game, Darryl F. Zanuck, production vice-president for Twentieth Century-Fox, charged in an interview last week in the company's home office, following his two months in Europe. American pictures, he asserted, are the best messages for democracy. The luxury evident in our pictures shows a way of life to be emulated, he declared.

In reporting on his experiences and impressions and company policy, Mr Zanuck disclosed that 20th-Fox will continue foreign production. Shooting began this week on "Legion of the Damned" in Munich, and on "No Highway" in England last week. The company plans three pictures per year in England, and on the Continent whatever number is dictated by story properties.

The Munich production is in a studio, for the first time. German technical recovery is remarkable, he commented, and predicted German product within a few years would strongly compete in that country with American films.

"Legion of the Damned" is a strong example, he said, of the type film which could only be made on foreign location. Anatole



by the Herald

DARRYL F. ZANUCK talks to the press on his return from Europe. He is here emphasizing a point in the board room at the home office in New York.

Litvak is producing and directing, with Frank McCarthy as associate.

English opinion of American pictures is rising despite some current intellectual criticism, he asserted. Proof of American popularity is the reproof with which such criticism is greeted.

Move Division Office

The RKO division offices in Cincinnati, housed for several years in the Palace theatre building, have been closed, and new quarters established off the mezzanine floor of the RKO Albee, flagship of the Cincinnati circuit.

Upturn Is Reported By Skouras

Twentieth Century-Fox's interim report to stockholders on the comparison of the first half of this year with the first half of 1949 shows a decline of almost \$3,000,000 in film rentals and more than \$8,000,000 in theatre receipts. But film rentals have shown an increase of 4.4 per cent in the 10 weeks following July 1, as compared to the corresponding period in 1949.

"It is hoped that by the end of the year domestic film rentals will surpass 1949, our best year to date," Spyros Skouras, president, said. "Foreign film rentals will be slightly less than the preceding year, but only because of the devaluation of foreign currencies."

Mr. Skouras said that a considerable part of the decline in theatre receipts has been caused by the divestment of theatres required under the anti-trust proceedings. In the past five weeks, receipts have shown a moderate upturn, he reported.

By investing in films and buying and selling theatre properties in countries having currency restrictions, the Fox head stated that the foreign currency position does not present a problem. Mr. Skouras reported that due to the increased number of pictures produced at the studio, there will be a 16 per cent reduction of overhead.

"We are just beginning to reap the benefits of this increased production," he said. "Commencing in January, we are planning to release three pictures each month, and this increase will be reflected in our gross receipts."

UA Asserts Sears Breached Pact

In New York Federal Court this week, United Artists asserted that Gradwell Sears, former company president, was not paid \$14,000 in back salary allegedly due him because he breached his contract by being absent from duty for five weeks in July and August. The UA document stated that this was the reason Mr. Sears, now general sales manager, was not paid his weekly salary of \$2,500 for those weeks. The company made a general denial of all allegations made in Mr. Sears' complaint, which claimed the money is owed him for the period in which he was absent due to illness.

Payne Will Tour Seven Cities for "Tripoli"

John Payne will tour seven cities to promote his new production, "Tripoli." His first stop will be in Philadelphia, October 10. He will then go to Pittsburgh, October 13; Detroit, October 14; Cleveland, October 18; Columbus, October 19; Cincinnati, October 20; Lexington, Ky., October 21.

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The National Spotlight

ALBANY

Industry leaders speculated whether the policy of Warner Bros. in booking vaudeville for three days weekly at the Stanley, Utica, had broader significance than the admitted effort to stimulate business in the 2,700-seat house. . . . Martin Moscovitz, 20th Century-Fox district manager, and Peter Dana, Universal-International manager, came to Albany for meetings with Charles A. Smakwitz, Warner zone manager, and his assistants. . . . Frank Garcin, one-time school teacher and sports writer, is now assistant manager of the Ritz, Albany. . . . Most drive-ins are still operating, and will continue into October, and, in some cases, into November. . . . Fabian's Mohawk and Saratoga drive-ins held an automobile giveaway. . . . Dish giveaways are being promoted at a number of drive-ins.

ATLANTA

Fall weather here, still good business at all theatres and drive-ins. Playings are at: Peachtree Art, "Red Shoes," fourth week; Fox, "Desert Hawk"; Paramount, "Fireball"; Roxy, "Tea for Two," holdover from Fox; Loew's Grand, "Stars in My Crown"; Rhodes, "Lady Without a Passport," holdover from Grand. . . . We had on the row visiting: George Wilby, 27th Drive-In, Miami, Fla.; P. L. Taylor and A. L. Bishop, Bishop's theatres in Georgia. . . . The Duncan's Family drive-in, Carrollton, Ga., was opened to the public September 28 with all equipment supplied by Capital City Supply Co., Atlanta. . . . Harry Curl, former general manager of the Community Theatres, Birmingham, Ala., is manager of the Melba theatre in the same city. . . . John R. Moffitt, owner of the Moffitt Theatres in Alabama, has taken over from the Alabama Theatres, Inc., the Clover theatre in Montgomery, Ala. Hardie Kent will be manager. . . . O. C. Lam, president, Lam Amusement Co., Rome, Ga., has announced work on his new drive-ins at West Rome and Newman, Ga., has started with opening date set for early December.

BALTIMORE

Television offering the Louis vs. Charles fight put a heavy dent in box offices that night during the week. . . . Over the week-end six new pictures were offered at the first runs including: "The Devil's Doorway," at the Century; "Johnny One Eye," at the Hippodrome with Xavier Cugat and his orchestra and revue; "Sleeping City," at Keith's, "Tea for Two," at the Stanley; "Faust and the Devil," at the Little; "Western Pacific Agent," with "Here Comes the Co-Eds" (reissue), at the Times and Roslyn. Town offered "City Lights," New Theatre retained "My Blue Heaven" for a second week, as did the Mayfair with "Union Station," and the World held over two reissues: "Hitler's Strange Love Life" and "Passion's

Payment." . . . Baltimore Variety Club, Tent No. 19, Rodney Collier, chief barker, is sponsoring a professional basketball game between the Baltimore Bullets and the Washington Capitals at Baltimore Colliseum October 25, to add money to the Heart Fund. William G. Myers is chairman of the Committee. . . . Among those from Baltimore scheduled to attend the Allied convention were L. Garman, W. Allen, F. Hornig, Jr., R. Gruver, J. Whittle, J. Levin, E. Nolte, F. Schmuff, F. H. Durkee, Jr.

BOSTON

A spotty week with business excellent in two downtown houses. . . . The surprise was "City Lights" playing the long-shuttered Copley theatre, while "Sunset Boulevard" at the Metropolitan pulled down the best grosses in the downtown sector. Both are holding over. . . . While manager Jim Altree, Jef-

erson, Springfield, and his family were on a week's vacation they received the sorry news that their house had been destroyed by fire. . . . Patricia White, switchboard operator at Republic, has joined the Women's Air Force and leaves for training in San Antonio, Texas.

BUFFALO

Hugh E. Thompson, 63, who acted in many silent screen films, died at his home. . . . Richard Sebring, former aide at the Rochester RKO Palace, is now a student assistant manager at the RKO Temple in Kodak Town. . . . Rollin Palmer gave "The Bicycle Thief" and the comfort and attractiveness of the new Cinema a nice plug in his Courier-Express "Bandwagon" column the other day. . . . Eddie Cantor will appear in Kleinhans Music Hall October 11 under the auspices of the Buffalo Philharmonic orchestra. . . . Jack Mundstuk arranged a special sneak plus trade preview of "Solomon's Mines," in Shea's Buffalo. . . . Robert T. Murphy about to present a couple of stage shows in the Century, where new marquees and upright signs are going up.

CINCINNATI

Currently, however, for the first time in recent theatre history, there are no holdover bills. "Petty Girl" is on display at the RKO Albee, and the RKO Palace has "The Breaking Point." "Right Cross" is showing at the RKO Grand, and the RKO Lyric is double featuring "So Proudly We Hail" and "Wake Island." "Fireball" is on view at Keith's and "No Way Out" is playing the Capitol. The Guild art theatre is featuring "Her Wonderful Lie." . . . Joseph Alexander, RKO division manager, made a recent trip to New York to confer with Sol Schwartz on the lineup of new pictures and their presentation for the new season. . . . The Cincinnati Variety Club, Tent No. 3, of which Vance Schwartz is the chief barker, will hold a special party in the club quarters, October 14. One of the features will be the awarding of tickets to "South Pacific" when that attraction plays here, with the award winner being given a choice of tickets for any other attraction to play the local legitimate house.

CLEVELAND

Downtown theatres had a very good week, with "My Blue Heaven" and "City Lights" in the lead. The personal appearance of Janis Carter and the Petty Girls helped arouse general interest in the picture "The Petty Girl." Other pictures hovered at the average mark. Complete darkness attributed Canadian forest fires shrouded the city from 2 to 4 P.M. hurting Sunday matinee in the neighborhoods, but business bounced back in the evening. . . . Ray Moon, 20th-Fox

(Continued on following page)

WHEN AND WHERE

October 8-11: Meeting and trade show of TESMA, in joint session with TEDPA, at the Stevens Hotel in Chicago.

October 15: Meeting of the Florida State Theatre Owners of Jacksonville.

October 16-20: Society of Motion Picture and Television Engineers convention, Lake Placid, N. Y.

October 18-19: Annual convention of the Kentucky Association of Theatre Owners at the Brown Hotel in Louisville.

October 20-21: Variety Clubs International, mid-year conference, William Penn Hotel, Pittsburgh.

October 31: MPTO of Ontario, annual convention, King Edward Hotel, Toronto.

October 30-November 1: Allied Independent Theatre Owners of Wisconsin convention, Schroeder Hotel, Milwaukee.

October 30-November 2: Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

November 13-14: MPTO of St. Louis, Eastern Missouri and Southern Illinois convention, Chase Hotel, St. Louis.

November 13-14: Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

November 13-15: Independent Theatre Owners of Ohio annual convention at Netherland Plaza Hotel, Cincinnati.

November 16: Motion Picture Pioneers, mid-century dinner, Waldorf-Astoria Hotel, New York.

November 19-21: Annual convention of the Theatre Owners of North and South Carolina at Hotel Charlotte, Charlotte, N. C.

(Continued from preceding page)

division manager was here for a day's conference with local branch manager I. J. Schmertz. . . . Cleveland independent exhibitors are uniting in an industry campaign in an effort to get the daylight saving time city ordinance repealed in the November election. They will run trailers, place displays in lobbies, distribute window cards and set 40 x 60s in conspicuous locations throughout the city. . . . Crusade for Freedom signatures were accepted in the affiliated downtown theatres over the week-end. Warner zone manager Nat Wolf is a member of the Crusade for Freedom executive committee, representing the theatres of Cleveland.

COLUMBUS

"Kiss Tomorrow Goodbye," Warner Bros. film, was banned in the state by the Ohio censor board for, among other things, telling how to commit a crime, said Dr. Clyde Hisson, state director of education and chief film censor. . . . John Payne, starred in Paramount's "Tripoli," will make personal appearances at Loew's Ohio on opening day, October 19, of the picture. . . . Robert Morrell, of Metro-Goldwyn-Mayer Cincinnati exchange, was in town in advance of the goodwill visit of George Murphy here October 5. . . . Three branch managers were local visitors—Joe Gins, Universal-International; Phil Fox, Columbia, and Al Globinger, Eagle-Lion. . . . Motion picture producers should take a firm stand on television comedians ridiculing movies "before serious damage is done," said P. J. Wood in his most recent bulletin to members of the Independent Theatre Owners of Ohio.

DENVER

Seventy-five new recruits to "Colorado's Own Marine Platoon" were sworn in on the stage of the Paramount. . . . Beverly Bailey, daughter of Mr. and Mrs. Tom Bailey, Lippert Pictures franchise owners, goes to work on N. Y. Times in research. . . . Lakewood, Lakewood, Colo., using five vaude acts three nights a week, single billing those nights. . . . Max Storey to open \$80,000, 425-seat Delta, Delta, Colo., about November 20. . . . William Peregrin, Paramount booker, quits to form Tri-States Booking Service with Charles Aller, Alpine owner.

DES MOINES

Theatre managers from 10 Iowa cities met in Albia and Centerville last week for a district Central States Theatres Corp. meeting. Hosts were Bill Schleiger, manager of the King, Albia; and Harold Johnson, Centerville theatre manager. Presiding was J. B. Greenebaum, Burlington, Central States district manager. Under discussion at the meetings were plans for operation of Central States houses under a wartime economy. . . . The Lyric, Coon Rapids, has been sold to D. C. Kennedy of Des Moines who owns theatres at Adel and Winterset. . . . Des Moines children were treated to free movies Saturday at the Iowa theatre. Continuous showings of "Rebecca of Sunnybrook Farm" were held from noon until 5 p.m. The kiddies were given ice cream as they left the theatre. It was all a part of the observance of National Kids day. . . . A. H. Blank and

The National Spotlight

Leo McKechney of Tri-States attended the United-Paramount meetings in Pennsylvania. . . . Larry Hensler is now associated with United Artists. Hensler will be salesman for the Iowa territory.

DETROIT

The Michigan theatre reported the telecasting of the Michigan—Michigan State football game on the screen a success. . . . "Fancy Pants" is playing at the Michigan. "Our Very Own" is doing fine in its third week at the Adams. Downtown is featuring "Devils Doorway." A double bill at the United Artists offers "Convicted" and "When You're Smiling." Madison is featuring "A Life of Her Own" and "Copper Canyon" is playing at the Palms. Fox reports excellent returns from "No Way Out." . . . Seventy-five persons were overcome when carbon monoxide engulfed a packed movie audience at the Lasky theatre recently. Maten Tacowsky, manager of the Lasky, reported that the cooling system in the theatre's basement was leaking. . . . The Midwest Film Co. is being organized by Titus J. Kula to produce full-length 35mm features. . . . Bonnie Brandes is handling publicity and advertising for the Fox theatre replacing Doris Roeder.

HARTFORD

Downtown first-run trade in Hartford has been improving steadily. Holdovers included Warners' "Three Secrets," in a second week at the Regal. . . . The Crown theatre, Hartford, has resumed its wartime policy of Early Bird Shows, with doors opening daily at 10:30 a.m. instead of the peacetime 1 p.m. . . . The New Center theatre, Hartford, an independent situation operated by Maurice Greenberg, which formerly operated only at night, is now running continuous performances, starting at 1 p.m. . . . The Pike Drive-In theatre, Johnston, R. I., operated by Lou Rogow and A. M. Schuman, Hartford theatremen, is now changing film programs three times per week. . . . The Court Square Theatre, E. M. Loew vaudeville-film theatre in Springfield, Mass., has dropped evening adult admissions to 65 cents. . . . Pike Drive-In theatre, Newington, Conn., operated by Pike Drive-In Theatre Corp., is now running a show and a half per night. Manager Paul W. Amadeo is running the main feature picture twice per night, with the co-feature shown only once during the evening.

INDIANAPOLIS

Mayor Al Feeney has proclaimed this "To Please a Lady week" in honor of the MGM film's world premiere at Loew's. Barbara Stanwyck, coming for the event. . . . Tommy McCleaster, chief barker of the Variety Club, has appointed B. N. Peterson and T. L. Mendelssohn Variety representatives on the local COMPO committee. . . . Jack Meadows has joined the sales staff at RKO, replacing Gordon Harrell, who resigned. . . . William O. Humphrey, Warner office manager here, is transferring to the Chicago office. . . . Roger Scherer's Union Theater at Liberty is reported closed for repairs after a fire that started in the popcorn machine. . . . Live television arrived, with an estimated 80,000 sets in the metropolitan area. . . . "Tea For Two" grossed well at the Circle. "A Life Of Her Own," at Loew's, also was better than average.

KANSAS CITY

The Allied Independent Theatre Owners of the Kansas-Missouri area will be established after October 15, in new quarters. . . . Elmer C. Rhoden, head of Fox Midwest, a member of the board of St. Luke's Hospital for four years, has been named chairman of the "advance gifts" committee for a drive which aims to raise a million dollars for a new hospital building. . . . "Our Very Own" is at the Fox Midwest Plaza (second run), at the Avenue, Kansas City, Kas., and at the Ashland, east side neighborhood theatre. . . . "Tea for Two" held over at the Paramount and followed by "Union Station"; RKO Missouri is showing "Three Secrets," "The Breaking Point" next; the Kimo, celebrating its fourth anniversary, is showing "Spring in Park Lane" and "The Gay Lady"; "The Petty Girl" is current at the Midland, with "When You're Smiling" the second feature; "Broken Arrow" is the first of the "Better-Than-Ever Movies" of the Fox Midwest.

LOS ANGELES

It's back to vaudeville for the Orpheum theatre, with Lionel Hampton and his road-show troupe holding stage center. Replacing the Orpheum as an outlet for "All Quiet on the Western Front" is the Forum theatre, which joined the Hawaii and Beverly Hills Music Hall in screening the anti-war drama. A warm reception awaited "The Men" at Loew's State and the Egyptian, advance interest pointing to another boxoffice success. The Pantages and Hillstreet, brought in "The Fuller Brush Girl," the three Warner houses billed "Three Secrets," and "Sleeping City" unfolded at the United Artists circuit. "My Blue Heaven" still held at the Los Angeles and Chinese group, "Fancy Pants" went into a second week at the Paramount Downtown and "Sunset Boulevard" continued for a fifth week at the Paramount Hollywood. "The Next Voice You Hear" was still at the 4 Star, and "Macbeth" bowed in at the Fine Arts.

LOUISVILLE

Offerings in the first run theatres here were about average although some holdovers were in evidence. "Three Secrets" held over

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at the Mary Anderson. Also with a holdover the Brown took over "My Blue Heaven" and "Snow Dog" after a previous week at the Rialto. Loew's was scheduled to bring in "Devil's Doorway" and "Mystery Street"; while the Strand offered "Wagonmaster" and "Bunco Squad"; with the Rialto featuring "Louisa" and "Hidden City." Rounding out the offerings the Scoop featured "Without Pity" and "Flight Into France." . . . Theatres in Louisville and the state are working with the cause of the Crusade for Freedom and are beginning to set up crusade booths in the lobbies and foyers. State chairman is Col. Guthrie F. Crowe, president of the Kentucky Association. . . . Daylight-saving time in the Louisville area ended Sunday morning September 24. . . . In town for one of his rare visits to the row was B. J. Curry of the Strand theatre, Portland, Tenn. Other visitors included: Mr. and Mrs. Tex Richards, State, Grothersville, Ind.; and J. T. Kennedy, Jr.

MEMPHIS

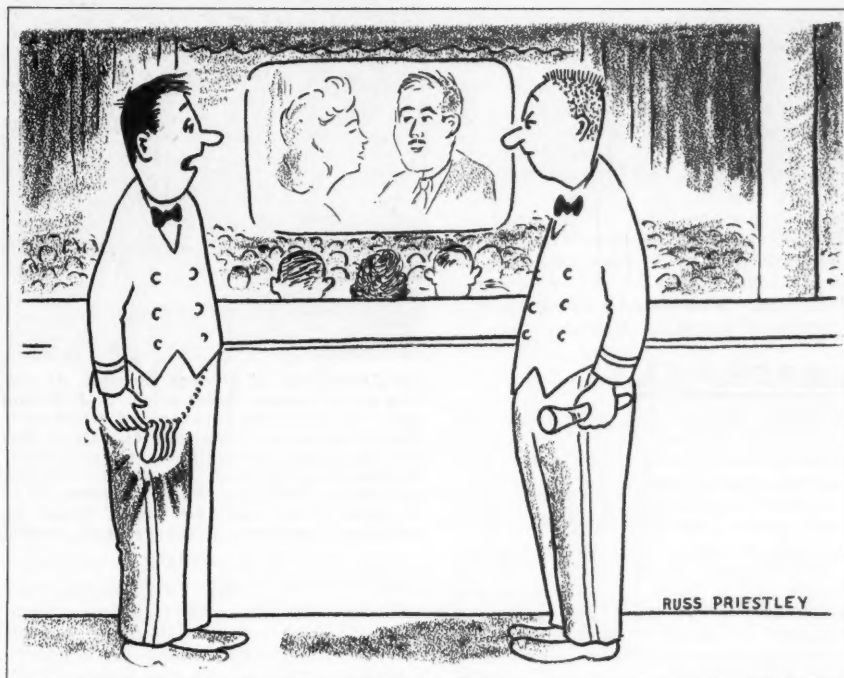
Following the close of the Mid-South Fair, first run attendance hit the upgrade. Loew's Palace had a good opening with "Stella." Loew's State reported satisfactory business with "Saddle Tramp." Malco led the parade with "Fancy Pants." Strand showed "Spy Hunt" to increased crowds and Warner was having a good business with "Three Secrets." . . . M. A. Lightman sr., president of Malco Theatres, Inc., was in Houston. . . . Malco closed its warehouse and moved its purchasing department to its Main and Beale headquarters. . . . Warner Club, composed of Warner Bros. exchange employees, held its first Fall party at Variety Club. . . . Mid-South exhibitors booking and shopping on Film Row included Mr. and Mrs. L. F. Haven, Forrest City; Orris Collins, Paragould; Mart Mounger, Calhoun City; Clark Shively, Clarksdale; S. J. Azar, Greenville; C. W. Tipton, Manila; C. N. Eudy, Clarksdale; J. C. Bonds, Hernando; Zell Jaynes, West Memphis; Amelia Ellis, Mason; M. E. Rice, Brownsville; N. B. Fair, Somerville; W. C. Kroeger, Portageville; Lyle Richmond, Senath, and John Mohrsadt, Hayti.

MILWAUKEE

S. M. Kollmann is completely redecorating the Avalon theatre here owned by A. LaPorte and E. Schwanke. New drapes are also being installed. . . . Gene Kilburg, chief barker of Variety Club Tent No. 14, has returned from visiting his mother in Tucson, Ariz. . . . At the Towne theatre last week they featured Something Old and Something New. Showing there was "Viva Villa" and "A Date With Judy." At the Riverside "Born to Be Bad" was showing with "Big Timber." "The Sleeping City" with "Jiggs and Maggie Out West" were playing at the Warner theatre. At the Wisconsin "Saddle Tramp" was featured. Held over at the Palace was "Petty Girl."

MIAMI

Al Brandt, Flamingo theatre, Miami Beach, where "Red Shoes" has been a tenant for 63 weeks, claims to have used up seven prints during that run. . . . Paramount Film Distributing Corp. filed a motion in Federal court here last week, to dismiss a



"Shoe horns. There's always someone asking for one."

RUSS PRIESTLEY

MOTION PICTURE HERALD

monopoly suit against it brought by the trustees of the dissolved Parkway Theatre, Inc. . . . Bayfront auditorium was the scene of a benefit vaudeville show for the Variety Children's Hospital. . . . Film attractions now showing include "Summer Stock," held over Embassy, Variety; "Rogues of Sherwood Forest," Miami, Lincoln Miracle; "Tea for Two," Olympia, Beach; "Right Cross," Sheridan, Florida; "Sidewalks of London," Mayfair Art, and "Hidden Room," Colony Art. For the midnight fans the Town showed "Abbott and Costello in the Foreign Legion," and "The Breaking Point" was at the Florida.

NEW ORLEANS

"Edge of Doom" had its southern premiere at RKO Orpheum with appearances by Farley Granger and Joan Evans. At the Poche, "Adam and Evalyn," which followed "Lucia di Lammermoor." At Loew's State, "The Men." RKO Liberty, "China Sky" and "Bombardier." At the Senger, "The Furies," which will be followed with a Saturday opening of "My Blue Heaven." At the Tudor, "Sunset Boulevard," to be followed by "Panic in the Streets." . . . Local exchange managers held a meeting to help create more interest among the exchanges in the Community Chest drive now in progress. James Briant, MGM manager, presided; he is also city chairman of the Community Chest. . . . The Lazarus Theatre Circuit has added the sixth with the opening of the Carver. . . . Following were on the Row: Ed Fessler and W. A. Ripps of Do drive-ins, Mobile, Ala., and Pontchartroula, Miss.; Pic Mosely, Picayune, Miss.; F. Touchard, Des Alemands, La.; and L. E. Downing, Brookhaven, Miss.

NEW YORK

Eight new pictures were scheduled to reach the Broadway screens this week. Set to open are "Souvenir," a French film with

Michele Morgan, at the Paris; the British "Pink String and Sealing Wax" at the Art; "Cassino to Korea," a feature-length, factual picture compiled from front line films made in Italy in 1943 and in Korea today, at the Embassy; Columbia's "State Secret" at the Victoria; Paramount's "Union Station" at the Paramount; "The Fuller Brush Girl" at the Palace; Warner Bros. "The Breaking Point" at the Strand; and Republic's "Surrender" at the Globe. . . . COMPO was to take over its new headquarters at the Paramount Building on Broadway.

OMAHA

The Varsity theatre at Lincoln, Neb., reopened as the Dent Circuit's A-policy house following a \$100,000 remodeling job. The State now takes on double features. . . . Ted Mendenhall, veteran United Artists salesman, resigned. Larry Hensler is his successor. . . . Three Warner salesmen here, Bill Wink, Robert Hirz and Leon Mendelson (now Des Moines manager) each won the regional monthly sales contests. . . . Manny Gottlieb, Universal-International district manager, was in town. . . . Al Kolitz, RKO district manager from Denver, stopped enroute to Des Moines. . . . Joan Evans will be at the RKO Brandeis theatre for the opening of her picture, "Edge of Doom." . . . The Omaha Education Association film screening committee has begun its second year of listing approved pictures for various groups in the local press.

PITTSBURGH

The National Allied convention in the William Penn Hotel here was a great success which was a tribute to Morris Finkel, president of the AMPTO of Western Pennsylvania. . . . Among the big names due here were Gene Autry, film stars William Holden, Ann Miller, Rex Allen and Dennis

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Morgan, and Arthur Mayer, newly elected member of the National Allied council. . . Beverly Tyler made a personal appearance at the J. P. Harris in connection with "The Fireball" and was hosted at a cocktail party. . . Loew's Penn sneak previewed "King Solomon's Mines." . . "Louisa" was replaced at the Fulton by "My Blue Heaven" and since musicals go very well in John Walsh's house the latter should again attract queues. . . The old time "City Lights" did enough business in the new Nixon to warrant a holdover. . . One of the big events on the National Allied program was the reception hosted by Warner Bros.

PHILADELPHIA

Warners' Earle relights the stage, but holds "Union Station" for a third week—a departure from filling in the screen with minor fare during stage show weeks. Making personal appearances to help stimulate picture interest during the week was Beverly Tyler in connection with the opening of "The Fireball" at the Stanton, with Isa Miranda coming in to meet the press for her Italian-French film, "The Walls of Malapaga." . . David M. Altman files under the fictitious name business act as the sole owner of the Rialto, neighborhood house in the Germantown section of the city. . . Johnny Roach takes over Lou Davidoff's district as a district manager for the Warner theatres in this area with Bill Morgan taking over Roach's old territory. . . Robert Weber, recently appointed assistant to Howard Minsky, Paramount mideastern sales manager, is making his headquarters at the local exchange.

PORTLAND

Due to outstanding product, plus increased employment, box offices are on the upgrade ranging from 15 to 25 per cent, "Sunset Boulevard" at the Paramount opened to excellent business, with indications additional weeks. "Summer Stock" broke house records at Parker's United Artists. . . Republic's Rex Allen held a round-up of motion picture exhibitors at Benson Hotel, Portland. . . L. V. Libecap, owner of V-Deo, Tacoma, opened following extensive remodeling. . . Sam Davis, MGM Seattle branch manager, host to 300 Washington exhibitors at a special screening of "King Solomon's Mines" at the Greenlake theatre. Exhibitors in attendance included: W. B. McDonald, Arthur Zabel, Max Hadfield, Elvira Osterhoudt, Will Hudson, Lorel Wahl, J. W. Nordenberg, C. L. Kirby, E. S. Olson, E. J. Bowling, Gus Graf. From Seattle: John Hamrick, B. F. Shearer, LeRoy Johnson, L. O. Lukan, William Forman, Dwight Spracher and W. D. Ackles.

SAN ANTONIO

Apollo Amusement Company of San Antonio opened their new Fiesta drive-in theatre here. On the screen was "The Flame and the Arrow." . . One of the features of the new West End airer is the Talk-Bak System whereby patrons may order whatever they want from the concession and snack bar without leaving their auto. Booth equipment and projectors were installed by Henry Sorenson of Modern Theatre Equipment Co., Dallas. . . Carlos Camacho was named as the new manager of the Guadalupe thea-



FALL MEETING, of Alliance Theatres, at the Indianapolis Athletic Club. It terminated the 15th annual summer sales drive. S. J. Gregory, executive vice-president and general manager, was principal speaker and distributed \$10,000 in cash awards. Arthur Arverson, State theatre, Anderson, Ind., won the drive. Above, around the head table: Jack Springer, assistant film buyer; Harold Knudsen, supervisor; Ted Darriotis, assistant purchasing agent; Pete Panagos, booking head; Lew Harris, maintenance and purchasing executive; James Gregory, operations head; Sam Neall, partner; S. J. Gregory, executive vice-president; P. J. Dee, president; John Doerr, film buyer; Russell Brandt, treasurer; Nat Blank, supervisor; Ashton Matthew, supervisor; Glenn Packard, vending department, and Robert Baker, supervisor.

tre here. . . Armando Moral, Orbe Publishing Co., Los Angeles, who has the only Spanish language motion picture news magazine published in California, was in town as were John Rowley, Vick Jones, R&R Circuit, Dallas; George Spence, R&R city manager, Laredo; Lloyd Munter, Yolanda theatre, Eagle Pass, and Eddie Reyna, Frels Circuit booker, Victoria, Tex.

SAN FRANCISCO

Among the new shows opening the past week, "My Blue Heaven" at the Fox was top grosser. "Three Secrets" at the St. Francis and "Sleeping City" at the Orpheum followed next at the box office. . . New shows in town this week are "Mr. Lucky" at the Golden Gate, "Rocky Mountain" at the Fox; "Toast of New Orleans" at Loew's Warfield and "Copper Canyon" at the St. Francis. . . First-runs here have raised their candy prices, bringing five cent sales to six, 10 cents to 12, and 25 to 30 cents. . . Sol Schwartz, RKO Theatre chief, was in town with Jay Golden last week, at which time they greeted Frank Jenkins, new assistant manager and publicist, Golden Gate theatre. . . Michael J. Cullen, Loew's Western Division manager left here for the Indianapolis premiere of "To Please a Lady," at Loew's theatre. Barbara Stanwyck will make a personal appearance there.

VANCOUVER

The Richmond Council gave approval for a 1,000-car drive-in theatre, the first in the Lulu Island district, a few miles from Vancouver. Permit was given to John Dorigon owner of the New World Hotel, Vancouver. . . A community-owned theatre was opened at Plenty, Saskatchewan. . . Two outdoor theatres will be built at Red Deer, Alberta, one by Famous Players and the second by Central Drive-In, Ltd., of Edmonton. . . Three holdovers led the town: "Sunset Boulevard" at Capitol, "Broken Arrow," Strand, and "The Chiltern Hundreds" at the Studio in its fifth week. Also strong was "Treasure Island" at the Orpheum. . . Vancouver Park Board is expected to make it tougher for travelling carnivals to get into city parks next summer. . . Jack Hughes, chief censor for British Columbia, has left for Toronto to attend a meeting of all provincial censor heads.

TORONTO

"No Way Out" opened at Famous Players' University and Nortown, as did "Devil's Doorway" at Loew's Uptown, "They Were Not Divided" at Odeon's Toronto, "The Fireball" at Famous Players' Imperial, and "Boys in Brown," a British picture, at Odeon's Danforth, Fairlawn and Humber. Holdovers include "Treasure Island" in third week at Victoria and Eglinton, and continuing for a second week are "The Men" at Loew's, and "Tea for Two" at Shea's. . . Toronto's own Beatrice Lillie will finally be seen on local screens now that the censors have passed her only film "On Approval" which opens at Odeon's Hyland. "The Happiest Days of Your Life" still going strong in its fifth week at Yvonne Taylor's International Cinema. . . Melvyn Douglas opens at the Royal Alexandra in the stage play, "Three Blind Mice." . . First national convention of provincial censors being held in Toronto this week. Dr. Hugh M. Flick, New York State censor will be guest. Filmack Corporation of Chicago have entered Canada with offices in Toronto under S. L. Vinsen direction.

WASHINGTON

New openings included "Three Secrets" at the Warner; "San Quentin" and "Alcatraz," reissues, at the Metropolitan; "My Blue Heaven" at the Palace; "Devil's Doorway" at the Capitol; "Sleeping City" at RKO Keith's; "A Royal Affair" at the Little; "City Lights" at the Dupont; "Rocking Horse Winner" at the Plaza. Holdovers included "Destination Moon" for a 7th week at the Trans Lux; "French Scandal" for a second week at the Pix; "No Way Out" for a third week at the Playhouse. Carryover for the week was "Fancy Pants" at the Columbia. . . Mrs. Florence Lowe, of Variety Magazine, was named publicity chairman for the Washington Film Council. . . RKO Keith's tied up with a local jewelry store's celebration of its 27th anniversary, with Miss Washington of 1950, appearing on the RKO Keith stage to distribute cash prizes. . . The Variety Club had another Open House evening of dancing and entertainment. . . "Weegee," famed photographer, was in town to plug "The Sleeping City." His local photographs were given wide space in local papers.

The Hollywood Scene

Technicolor Change to Reduce Costs Sharply

by WILLIAM R. WEAVER

Hollywood Editor

The time when "black-and-white" pictures will be as obsolete as "silent pictures," to use Dr. Herbert T. Kalmus' phraseology, inched a little closer last week when the Technicolor Motion Picture Corporation president announced imminent availability of a new photographic system developed by that concern for the purpose of eliminating need of arc-lamp lighting in the photographing of pictures for color by Technicolor.

With the use of the new system, to be ready for producers within six months, a picture may be filmed in Technicolor under unfiltered incandescent lighting, the kind in general use for black-and-white photography, and that means a great deal more to the producer and the exhibitor than may be immediately evident to the speeding eye.

The necessity of using arc-lamp illumination has been the bane of producers on several counts. Arc-lamps are costly and cumbersome, entailing great initial investment in equipment and budget-stretching loss of shooting time in moving the things about. For these and related reasons, use of color has necessitated longer shooting schedules than required for the same subject in black-and-white, employment of larger production crews, a substantial increase in electric bills, and divers other indirect costs. Thus it will be seen that the disparity in production

costs between Technicolor and black-and-white has been far greater than is indicated by the actual difference between per-foot costs of the two media.

Dr. Kalmus says the new system, bringing Technicolor photography within the light range used for black-and-white, will reduce that disparity very materially if it does not eliminate it entirely. The present direct-cost figure will remain unchanged.

The new system, which involves essential changes in the Technicolor camera, in the negative itself, in laboratory equipment and procedure, plus the construction of a new laboratory building, will greatly reduce the producer's over-all cost of making a film in Technicolor, according to Dr. Kalmus, while ensuring him of prevailing Technicolor quality. He declined to venture an estimate of the total economy to be effected, pointing out this was not his field of operation, but said certain studio heads described the change as the greatest improvement since the three-component process.

The remark quoted in the opening paragraph above came in response to a question near the close of a news conference at the company's headquarters. He amplified it with, "We are turning out 65 feature pictures in 1950—that's somewhere between 15 per cent and 20 per cent of the year's total product—and expect to turn out 75 next year. We are utilizing our present capacity to the limit, and will expand it as we get

this new system installed and in working order. It's impossible to say to what extent the economies made available by this system will accelerate the production of pictures in color, but the industry has made it clear, all the way along the line from exhibitor to producer, that a picture in color is preferable to an equivalent picture in black-and-white. There cannot be much doubt as to where the trend will end."

Seven Pictures Go Before the Cameras

Seven pictures were started during the week.

Dore Schary began production of "Go for Broke," MGM, with Robert Pirosh directing and Van Johnson starred.

Henry Blanke started "Goodbye My Fancy" for Warners, with Vincent Sherman directing Joan Crawford, Frank Lovejoy and Eve Arden.

Robert Stillman launched "Queen for a Day," directed by Seton I. Miller, for UA release, with Phyllis Avery, Darren McGavin and a large cast.

Samuel G. Engel went to work on "Follow the Sun," 20th-Fox, with Glenn Ford, Anne Baxter, Dennis O'Keefe and June Haver, directed by Sidney Lanfield.

Leonard Goldstein turned cameras on "Up Front with Mauldin," U-I, with David Wayne, Tom Neall and Jeffrey Lynn directed by Alexander Hall.

Peter Scully began shooting "Father's Wild Game," Monogram, with Raymond Walburn, Gary Gray and Barbara Brown, directed by Herbert I. Leeds.

William Sekeley started "The Belle of Naples" in Munich, Germany, with John Wolfe directing Maria Montez, Alan Curtis and others. Release has not been determined.

THIS WEEK IN PRODUCTION:

STARTED (7)

INDEPENDENT

The Belle of Naples
(William Sekeley Productions)

MGM

Go for Broke

MONOGRAM

Father's Wild Game

20TH CENTURY-FOX

Follow the Sun

UNITED ARTISTS

Queen for a Day
(Robert Stillman Productions)

UNIVERSAL-INT'L

Up Front With Mauldin

WARNER BROS.

Goodbye My Fancy

FINISHED (6)

INDEPENDENT

Tokyo File 212
(Breakston-McGowan Prod.)

LIPPERT

Bandit Queen

MGM

Across the Wide Missouri

MONOGRAM

Blue Blood

RKO RADIO

Best of the Bad Men

UNIVERSAL-INT'L

Lights Out

SHOOTING (32)

COLUMBIA

Gasoline Alley
Roar of the Iron Horse (serial)

EAGLE LION

Korean Patrol (Jack Schwarz Prod.)
The Kid from Mexico
(Benedict Bogeauss Prod.)

INDEPENDENT

Heil (Briskin-Smith Prod.; Vienna, Austria)
The Bargain
(Marshall-Flynn Prod.; France)

MGM

Inside Straight
The Great Caruso
Quo Vadis (in color)
Calling Bulldog Drummond
(England)
Red Badge of Courage

MONOGRAM

Fangs of the North
Cavalry Scout

PARAMOUNT

Carrie
Warpath (Nat Holt Prod.)

RKO RADIO

The Gaunt Woman
Macao

REPUBLIC

Cuban Fireball

20TH CENTURY-FOX

On the Riviera
Legion of the Damned
The Scarlet Pen
The Sword of Monte Cristo (E. L. Alperson Prod.)

House on Telegraph Hill

Bird of Paradise (Hawaii)
No Highway (England)

UNIVERSAL-INT'L

The Prince Who Was a Thief
Prisoner of War
Bedtime for Bonzo

WARNER BROS.

Jim Thorpe, All-American
Streetcar Named Desire
Operation Pacific
Lullaby of Broadway

TV IS GOOD IN ONE OF FIVE

Detroit Theatre Grosses \$3,800 for Football but Four Others are Low

Excepting one theatre in Detroit, which played to capacity, the first widespread application of theatre television in the east and midwest proved only a moderate success.

Football was the subject in all instances, but showmen agreed that unusually warm weather and the broadcast of the baseball game between the Dodgers and the Phillies were partly to blame for the lack of strong attendance.

The one conspicuous exception was the Michigan theatre in Detroit, where 2,300 jammed into the house to watch the telecast of the University of Michigan-Michigan State football game from Ann Arbor. The game was not carried into the homes and the Michigan had an exclusive pickup.

In Five Eastern Theatres

The eastern houses which all picked up the Notre Dame-North Carolina game from South Bend included Fabian's Fox in Brooklyn; two Century houses—the Marine theatre in Brooklyn and the Queens in Queens Village, L. I.; Fabian's Palace in Albany and the Pilgrim in Boston.

In Chicago, two Balaban & Katz houses had the Illinois-Ohio University games on their screens. The Tivoli used the direct-projection RCA method while the State Lake used film. It was pointed out that the Illinois-Ohio contest was of no particular importance, while the Notre Dame-North Carolina game had aroused considerable interest and was telecast into homes by the DuMont network.

It was said that in practically all instances attendance was from 30 to 50 per cent above the attendance recorded for previous Saturday matinees. Audiences everywhere showed lively interest in the presentations, but there were occasional complaints from patrons who had come expecting to see a film show.

The Michigan in Detroit used the Paramount film recording unit which got the image to the screen 35 seconds late. The show was preceded by a football parade. A 30-piece band led by Graham T. Overgard played college songs. Drum majors and baton twirlers put on their high-stepping routines and sweater girls in college colors sold hot dogs at stands in the aisles.

Profitable in Detroit

Is theatre telecasting worth the tremendous expense? Manager Gil Green of the Michigan this week answered that question with an emphatic "yes." The house raised prices to \$2.50 for reserved seats and \$1.80 for guaranteed seats with the fans apparently willing to pay the price. It was noted

that the telecast in no way affected attendance at the game, where 97,000 people packed the stands. The Michigan was to have picked up another televised game Saturday. Its gross for last week's game (not the entire day's gross) ran to a highly satisfactory \$3,800.

In Chicago, the debut of large screen television left much to be desired. About three-fourths of the State Lake's 1,466 seats were filled and there were only 50 to 75 persons in the balcony. The attendance at the Tivoli was reported to be "fair." Both houses charged \$1.20 for the game, plus the regular feature admission.

The quality of the telecast at the Tivoli was much better than that at the State Lake, where the pictures were often jerky and fuzzy. People's faces sometimes were completely black. The sound went dead for 10 minutes during the first quarter. None of the third quarter was shown because of "film difficulties"; and when the show went on again it was in the middle of the fourth quarter.

Better Quality Brings Reaction

While audience reaction at the State Lake was anything but enthusiastic, the opposite held true for the Tivoli. Officials of Balaban & Katz admitted that improvement was in order, but said this would be done in future showings.

The remaining four games will feature the University of Illinois. Originally, Northwestern University had agreed to allow Balaban & Katz to televise its games, but it withdrew from the agreement because it felt TV showings would hurt its gate receipts. Meetings between B & K officials and representatives of the Big Ten then resulted in the decision to use the University of Illinois as a television test case in the Chicago area.

In Albany, the large-screen televising of the Notre Dame-North Carolina game drew better than average crowds at the Palace, but the showing did not measure up to expectations. The picture on the 18 x 24 foot screen was clear but not perfect. The Pilgrim in Boston had good attendance, which was partly attributed to the fact that the theatre had games on its screen already last year and Bostonians are familiar with theatre video.

Monogram Home Office Votes Against Union

"White collar" workers of Monogram's home office voted last week against a union in a National Labor Relations Board election. The Screen Employees Guild, which had represented the Monogram workers, withdrew from the ballot prior to the election, thus leaving the IATSE Motion Picture Home Office Employees Local No. H-63 as the only union represented.

Court Halts Florida Tax

A new effort by Panama City, Fla., to impose a theatre tax has been temporarily halted by a court order.

Circuit Court Judge E. C. Welch of Marianna has made known that he has issued the temporary order holding up collection of the levy.

The order was granted to the Martin Theatres of Florida, Inc., when the circuit contended that the new tax was "confiscatory."

The ordinance in question, which was scheduled to take effect October 1, imposes a tax of \$14.15 per listening post on drive-in theatres and a tax of \$6.50 per seat in regular houses.

Several months ago, the Circuit Court ruled that an admission tax imposed on theatres in Panama City for several years was illegal.

In Fort Walton, Fla., the City Council passed an ordinance setting license fees and admission taxes on tickets sold in theatres.

James Hutchison Dies

LONDON: James Hutchison, 48, one of Britain's most respected and best-liked film publicists, died here September 27 following a long illness. Mr. Hutchison was born in Dundee, Scotland, and got his first job in the industry as a journalist on the staff of the *Kinematograph Weekly*. Later he was publicity representative for a number of British companies. Four years ago he contracted a tubercular illness.

Charles Ferguson

Charles Ferguson, 75, veteran Loew's theatre manager, died September 26 in St. Petersburg, Fla. Before retiring in 1947, Mr. Ferguson served 41 years with the company, 17 as manager of Loew's Lincoln Square, St. Petersburg. He was also a relief manager for Loew's in New York.

W. C. Mills

W. C. Mills, 88, veteran theatre operator, died September 20 in Albuquerque, N. M. Mr. Mills started in the exhibition field in 1912 and operated theatres in Illinois, Ohio, Tennessee, Indiana, Kentucky, Alabama, Mississippi and West Virginia.

Arthur Baker

Arthur F. Baker, 71, pioneer theatre man of the Midwest, died October 2 in Kansas City after a two-month illness. He was co-founder of Electric Theatres in Kansas and Missouri, the first opened in Kansas City, Kan., in 1906.

Robert Mork

Robert Mork, 65, co-owner of the Mork-Green theatrical scenery firm, Detroit, died September 30 in Detroit. Mr. Mork, who was with the scenery company for 30 years, was a member of the Variety Club of Detroit. He is survived by his wife, Alma.

HARLAND RANKIN GOES TO ALASKA

Chatham, Ontario, Exhibitor Takes a Trip, Visiting
Fellow Showmen and Studying Conditions En Route

PART III

by HARLAND RANKIN

Our next stop in Montana was Choteau, where we looked up Max Niccum of the Roxy theatre. He has been in the theatre end of the industry since 1934 and didn't think business was any better. Roy Rogers and Gene Autry still are the heroes in his part of the country and their pictures are the biggest attractions. He loves his speed boat and his surf-board activities. His attractive wife sells tickets at the theatre.

Driving through Glacier Park, we crossed the American border at Waterton. At McLeod, Alberta, we saw our first Royal Canadian Mounted Police and my boy was very anxious for us to stop and inspect their barracks. We looked up Dan Boyle, who runs the Empress theatre in McLeod. His office was located beneath the stage and it was pleasantly cool. He had a large, unique neon design suspended from the ceiling, in the shape of a flower. Dan is active in politics and is looked on as one of the fathers of McLeod. He has a 500-pound popcorn machine upstairs in his theatre and his hobby is wood-working.

It turned out that Dan is an ardent follower of the What the Picture Did for Me in the HERALD and uses it as a booking guide. A grand Irishman, he has modern equipment in his theatre and the house is quite inviting.

We were anxious to get to Calgary, where we were to meet Matt Park, past president of the Alberta Theatre Association. He now serves on the board of arbitration for the association. The Parks invited us to their lovely home and the next day we had dinner with Ken Leach, president of the Alberta group, and Roy Chown, the secretary. Mr. Leach is the active director of the Stampede. While in Calgary we met quite a few outstanding theatre men.

There was Ralph Micheltree of the Capital theatre, whose house seats around 1,800. His help was all in Stampede costume. During intermission, the commentator from the local radio station brought the audience up-to-date on local and international news. This was most impressive as you not only saw the newsreel but you heard the current bulletins and you were just as up-to-date as if you were staying in your own home.

Before I forget to tell you, Matt Park

Harland Rankin, Ontario circuit owner, herewith continues his report on his recent trip to Alaska and western states in the U. S., visiting many exhibitors en route.

has a most congenial wife who worked with him in the early days to put the show across. Matt is mighty proud of her and well he should be. In our discussions I found that her knowledge of theatre business was remarkable.

Before leaving Calgary it was my good fortune to meet Paul Cordell at the district office of Famous Players in Calgary. We liked him very much and he proved a most congenial host. We also met Miss Helen Terry who, we are proud to report, comes from Chatham and is secretary for the Famous Player division.

By a strange coincidence we also met George Annable of the Roxy theatre in Stettler, Alberta, who is a brother-in-law of Matt. He feels the HERALD—and especially the What the Picture Did for Me section—is of great help to him. Our last call in Calgary was on Jack Cardell of the Hitch-



Max Niccum, of the Roxy theatre, Choteau, Montana.

ing Post which is unique and truly western. Jack is a brother of Paul and, besides having quite an army background, was with Warners for 15 years. The theatre is done in Indian and western motifs with wagon wheels and lanterns for lighting effect.

Jack originally was a lawyer and he knew the lean days when theatre men used to stand around the box office to get the first receipts to pay for their film. Today, the tables are turned and Jack, now one of the outstanding men in Calgary, has gone places. Jack is the busiest man in town and invents all sorts of unique gadgets in his "Get Away Room." He thinks pictures are definitely better and that people are harder to please.

We got our first sight of the Rocky Mountains at Banff, where we stayed and took several side trips. In Banff we called on Frank Christian who runs the Lux theatre. He has 500 seats and runs five shows a day during the summer. Frank loves people, and has a million-dollar smile for everyone.

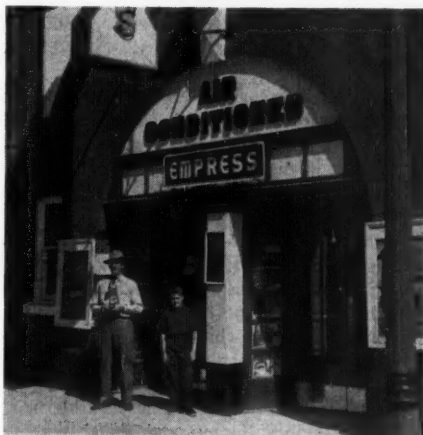
After a trip to beautiful Lake Louise, we left Banff and took a train through the Canadian Rockies to Vancouver, traveling some 600 miles. In Vancouver the first thing we did was to call on Charlie Ramage, head of Metro-Goldwyn-Mayer for British Columbia. Charlie married a Chatham girl and of course she wanted all the news from home.

It was through him that we got to meet those two outstanding showmen—Charles E. Doctor of the Capital theatre in Vancouver and Ivan Ackery of the Orpheum.

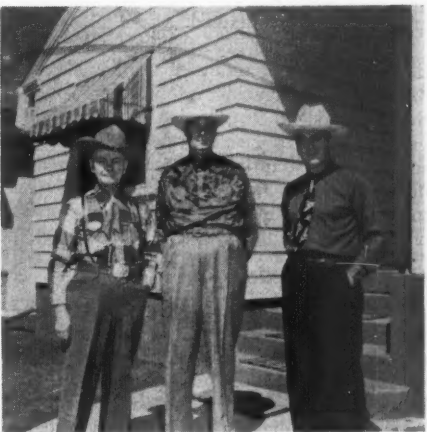
[To Be Continued Next Week]



Matt Park, director and past president of the Alberta Theatre Association.



Dan Boyle, of the Empress, McLeod, Alberta, with Bobby Rankin.



Roy Chown, secretary of the Alberta Theatre Association; Ken Leach, president of the Alberta Theatre Association, and Mr. Rankin.

BRITISH PACT *ECA Grants* IS EFFECTIVE **\$390,020**

30% Quota Also Operative In Britain as Details of Agreement Completed

by PETER BURNUP

LONDON: The new Anglo-U.S. film remittance agreement, along with Britain's 30 per cent quota, officially went into effect this week.

Board of Trade officials in London announced that final details had been worked out and that the pact would be operative as of October 1, the deadline set following the original agreement in London among Harold Wilson, Board of Trade president, Eric Johnston, president of the Motion Picture Association of America, and Ellis Arnall, president of the Society of Independent Motion Picture Producers.

Increases Playing Time

The new British quota increases available playing time for American and other foreign films in British theatres from 60 to 70 per cent. The quota formerly stood at 40 per cent.

It is learned that the MPAA still has not sent formal invitations to either Mr. Wilson or Rupert Summervell to come to the U. S. for the formal signing of the remittance agreement.

The agreement retains the \$17,000,000 annual remittance plus the permitted uses, but adds certain bonus provisions which should raise the total remittance for the year to about \$21,000,000. The bonus hinges on the extent of American production in Britain and also on the distribution and acquisition of British films by American companies.

In London, in spite of warnings from the National Film Finance Corporation's J. H. Lawrie and other authorities that the rate of production in Britain is declining, spokesmen continue confident that the 30 per cent quota will be maintained.

Mr. Lawrie has declared that the reduction in the quota means that he will have difficulty in financing propositions unless they include a distribution contract that virtually covers circuit release; a budget so low that circuit release is not necessary, or such quality that the circuits will want to show the picture in excess of their quota obligations.

Check on Production

Without commenting on Mr. Lawrie's views, BOT officials base their confidence on two factors: the £1,500,000 estimated to accrue annually to producers under the Eady Tax Plan and an anticipated upsurge of American production here consequent on the bonus-incentive provisions of the latest monetary agreement with the MPAA and the SIMPP. Officials lately have been

making a close check on production to date and that which is likely in the future.

In the 12 months ending March 31, 1950, 81 "long" films were registered with the Board of Trade. Since April 1, 36 registrations have been made and at this date 12 first features are in production, compared with 16 at this time last year.

During the last 12 months three studios have been closed for good and all. Nine studios only currently have their stages active.

The British Film Academy has elected its first six Fellows who are "considered by the creative leaders of the industry to be worthy of the distinction of outstanding creative work over a period of years." The six include Cecil Hepworth, George Pearson, Anthony Asquith, Sir Michael Balcon, Sir Laurence Olivier and Carol Reed.

British Circuit Fined For Quota Violation

LONDON: Moss Empires, Ltd., were fined £25 and £10.10s costs at Bow Street Police Court last week when the company pleaded guilty to an infringement of the Quota Act over the showing of "The Private Life of Walter Mitty" at the Prince of Wales theatre, Leicester Square, London, for 12 weeks ending January 2, 1949.

The attorney for the Board of Trade, which prosecuted, told the court the defendant company normally showed stage productions only. This was their only venture into films at that time. They had planned to present the play "Harvey" but were unable to bring it on until after Christmas.

A letter from the company said the film was shown only because they were "absolutely stuck for an attraction." Under the quota act, the court was told, the company should have shown British films for 10 weeks following the "Mitty" screening.

Say Selznick Seeks 25 Changes in Korda Film

A new turn was reported this week in the controversy between David O. Selznick and Sir Alexander Korda over the distribution rights in the U. S. of the latter's "Gone with the Wind" when Korda representatives here announced that Mr. Selznick has asked for some 25 changes in the film. A Korda spokesman indicated that if all the changes Mr. Selznick has asked for were made it would be tantamount to remaking the film. A recent ruling by arbitrator Robert P. Patterson stated that Mr. Selznick could order three new scenes for the picture, providing he bore half the cost of making the new footage. Mr. Patterson also ruled that if Mr. Selznick wanted changes in addition to the three specified he must pay for them.

WASHINGTON: The Economic Cooperation Administration has granted an additional \$390,020 in convertibility guarantees to film companies to cover their out-of-pocket expenses—and part of the original film costs—for films distributed in Germany during 1950.

The ECA already has signed guarantee contracts totaling \$2,550,410 with nine major film companies and another \$300,000 or more are still to come.

The \$390,020 partly go to Columbia, Loew's and Monogram. Columbia received a contract of \$220,000 for six feature films—"Only Angels Have Wings," "Black Arrow," "Lost Horizon," "Bandit of Sherwood Forest," "Cover Girl" and "The Desperadoes."

Loew's had its original \$321,000 contract for features boosted by another \$30,000 to cover an additional film—"Cass Timberlane." It also got another \$11,750 to cover distribution of five short subjects.

Monogram International Corp. received a contract of \$28,900 for "It Happened on Fifth Avenue," and Edward Small Productions was given a \$25,370 contract for "The Man in the Iron Mask." Time, Inc., got a \$60,000 convertibility guarantee for six March of Time shorts.

In June, ECA announced contracts with Twentieth Century-Fox, RKO, Paramount, Loew's, Warners, Republic, Universal, Samuel Goldwyn Productions and Eagle Lion. Still to be signed are ECA contracts with George J. Schaefer, Selznick Releasing Organizations, Motion Picture Investors Corporation and Franchot Tone.

ECA Appoints New Film Committee

The Economic Cooperation Administration has appointed a new three-member advisory committee to approve films submitted for ECA convertibility guarantees. The new group is composed of Mrs. Louise Leonard Wright, director of the Chicago Council on Foreign Relations and a member of the first film advisory committee; Dr. Paul F. Douglass, president of American University, and Colonel Harry Alexander McBride, administrator of the National Gallery of Art.

Republic's Consolidated Workers Win Increase

The IATSE Motion Picture Home Office Employees of Local No. H-63 have won a \$3 per week increase for 40 "white collar" workers at Republic's Consolidated Laboratories, Fort Lee, N. J.

"Mudlark" Selected

"The Mudlark," recently completed by Twentieth Century-Fox in England, has been selected for this year's Royal Command Performance in London.

CBS Color System Close To Adoption

With most of the nation's television set manufacturers refusing to adopt the bracket standards recommended by the Federal Communications Commission, the CBS mechanical color television system moved a step nearer official adoption this week.

The FCC, in its color decision of September 1, said it liked the CBS color better than any other, but that it would like more time to study the competing proposals. For that purpose, the Commission said, the manufacturers should adopt the bracket standards which would cut down obsolescence in that they would permit reception of the CBS color in either black-and-white or color.

Most of the manufacturers declared flatly they could not meet the FCC time schedule. Zenith Radio in particular pointed out the additional cost to the public which might run up to \$200,000,000. Philco challenged the FCC authority to move as proposed, and it charged the commission with breaking faith with the public and the industry.

In the face of the manufacturers' replies, Washington observers this week thought the FCC might adopt the CBS color standards within three weeks. In its September decision it had stated that if the set makers refused to go along, it would authorize the CBS system immediately.

Meanwhile, CBS and RCA continued to throw verbal rocks at one another.

CBS appealed to the FCC to approve its standards which, it said, would provide set manufacturers with the "competitive impulse" to incorporate in their receivers the necessary parts for "two-point" reception of black-and-white and CBS color standards.

RCA urged that the FCC "stay its hand" in adopting final standards for color video. In a petition to the Commission, Dr. C. B. Jolliffe, executive vice-president in charge of the RCA Laboratories, pointed out that the interest of the 40,000,000 people was at stake. He pointed out that the decision was a violation of the law. RCA will continue research on its all-electronic color television system, he said.

Name Edward Rugoff MMPTA President

Edward N. Rugoff was named president of the Metropolitan Motion Picture Theatres Association, New York, last week at the biannual elections. He succeeds Leo Brecher, the new chairman of the board. The association also elected Solomon M. Strausberg, first vice-president; Harry Goldberg, second vice-president; Russell V. Downing, treasurer, and David T. Katz, assistant treasurer. The board of directors includes Oscar A. Doob, Julius Joelson, Samuel Rinzler, Samuel Rosen, Fred J. Schwartz, Sol A. Schwartz, Robert M. Weitman and the elected officers.

DELAY PHONEVISION AGAIN—ACCOUNT OF NO PICTURES

October 1, 1950, is now a memory and so is the promise to 300 Chicago families that the much-heralded Zenith Radio Corp. Phonevision test would start, after frequent postponements, on that day.

Last Sunday came and went and the only thing stirring at the Zenith headquarters was a press release, dated October 1, which announced that the 90-day experiment had been "postponed . . . until November 1." Eugene F. MacDonald, Jr., Zenith president, who made the announcement, added the company was seeking permission from the Federal Communications Commission "to continue the test through the month of January."

In view of the difficulty Zenith has had with the FCC in its previous attempts to have the test's starting time deferred, the obvious question now was how it could announce a postponement while still asking the FCC for permission to do so.

Mr. MacDonald again painted the film producers as the villains who threw the monkey-wrench into the well-oiled Zenith works. Main reason for the decision to postpone the starting date, he said, was that "we do not yet have enough good film to conduct the test properly. . . . Refusal by most major motion picture producers to rent us film for this test has deprived us of the type and variety of features we need to make it truly representative, and to make sure that each of the 300 participating families

gets a dollar's worth of entertainment from every Phonevision program seen." (This is definitely in variance with previous Zenith statements that it had been assured of enough, and the right kind, of product to conduct the test.)

Mr. MacDonald gave as one of his main reasons for deciding to postpone the test, a letter sent by Leonard Goldenson, United Paramount Theatres president, to a number of producers proposing that they let Zenith have films for the test. Mr. MacDonald said that Mr. Goldenson's letter indicated an abrupt "change in the situation"—whether he meant by this a change of heart on Mr. Goldenson's part he did not say.

Mr. MacDonald quoted the UPT head as saying that films should be made available for the experiment "so that all who are interested . . . will have the results for proper appraisal and evaluation." Mr. MacDonald also said that Mr. Goldenson made it "very clear that he disagreed with Zenith in regard to the feasibility and economic value of Phonevision as a method for the sale and distribution of feature motion pictures."

What Mr. MacDonald did not say, however, was that Mr. Goldenson said in his letter he considered Zenith claims on Phonevision "fantastic" and that "no one can be emotionally neutral to one who threatens to drive his business into bankruptcy and who gloats over his pretended ability to do so."

Discina to Release 10 French Films in U. S.

The release of 10 French language films in the New York area within the next six months was announced last week by Discina International Films Corporation. Included in the schedule is "Orpheus," the latest Jean Cocteau film. First release is "The Cheat," now at the Rialto in New York. Scheduled for fall release is "Manon," starring Cecile Aubry. Other pictures include "Ma Pomme," with Maurice Chevalier; "Sylvie and the Phantom," starring Odette Joyeux; "Lady Paname," co-starring Louis Jouvet and Suzy Delair; "Miquette"; "Miroir," with Jean Gabin; "Cross Currents," and "Bluebeard," with Michel Simon with Cecile Aubry.

Testimonial Dinner Set For Wolf and Rembusch

The testimonial dinner for Marc J. Wolf, chief barker of International Variety Clubs, and Trueman T. Rembusch, president of Allied States Association, has been set for November 14 at the Hotel Lincoln, Indianapolis. An earlier date had been postponed. The dinner is jointly sponsored by the Associated Theatre Owners of Indiana and the Indianapolis Variety Club.

Variety Club Meet Oct. 20

Some 50 delegates are expected to attend the mid-year conference of the Variety Clubs International, October 20-22, at the William Penn Hotel in Pittsburgh. In addition, 14 international officers and 12 international representatives are scheduled to be present, it was stated this week by Marc Wolf, international chief barker, and George Eby, international dough guy and chairman for the meeting.

This will be the fourth mid-year conference to be held since the plan was adopted by the Los Angeles convention in 1947. The gathering will take place Friday, Saturday and Sunday of that week, with the first two days devoted to business and the third to social activities.

Meanwhile, the first meeting of the convention committee for the international meeting to be held next May in Philadelphia, was held in the Philadelphia tent's club rooms last week. The actual planning for the big meeting is not set to start before the beginning of 1951, but the committee meeting dealt with preliminary plans and organizational setup.

Labor Case Is Brought To COMPO

The test as to whether the Council of Motion Picture Organizations will accept the handling of labor-management disputes—as part of its program of intra-industry relations—was faced this week by the all-industry organization as the Screen Employees Guild took up the case of a discharged RKO employee.

This is the first union grievance to be placed before COMPO, but whether the organization is equipped to handle such matters remains to be seen. The details of the discharge were not made public. The complaint was addressed to Ned E. Depinet, COMPO president, who is also president of RKO.

COMPO, meanwhile, is assuming the look of a permanent organization. Monday it moved into its new headquarters on the 21st floor of the Paramount Building on Broadway in New York. Until then, the COMPO work was done by Arthur L. Mayer, executive vice-president, and Charles E. McCarthy, information officer, with stenographic help borrowed from the Motion Picture Association of America. Monday, however, Robert Coyne, general counsel, took up his duties.

The collections system—whereby exhibitors and distributors each contribute one-tenth of one per cent of film rentals to the COMPO treasury—is also now in effect. According to Joseph E. McMahon, chairman of the branch operations committee, arrangements for billing are “all set.” The exhibitor will remit with his regular monthly film rental payment plus the amount due COMPO, to the distributor, who will match the amount and send it on to COMPO.

Exhibitors throughout the country are due to receive from film exchanges a booklet detailing the functions of COMPO and the billing system. The booklet will be an “invitation” to contribute. The bookkeeping costs will be borne by the companies.

This week, COMPO sent telegrams to all industry leaders urging that local COMPO committees be set up within the next 10 days. Plans have been set at the headquarters office for “important work” that has to be handled by the local units.

Colosseum Asks Increased Expense Allowances

The Colosseum of Motion Picture Salesmen of America has announced it will ask the companies to increase on-the-road allowances since expenditures for the film salesmen have increased. David Bensor, general counsel of the group, said he would be in New York October 9 for conferences with the distributors' labor committee. Mr. Bensor attributed the rise in expenditures to “the economic conditions occasioned by the Korean war.”

IN NEWSREELS

MOVIETONE NEWS, No. 78—UN forces in Korea near victory. Paris fashions. Rodeo at Madison Square Garden.
MOVIETONE NEWS, No. 80—Seoul liberated. Pig-skin parade.
NEWS OF THE DAY, No. 209—U. S. Marines enter Seoul. ECA's Hoffman retires. Aviation refueling device. Louis fails in comeback. German boxing. Seals play ball at zoo.
NEWS OF THE DAY, No. 210—Liberation of Seoul. Film industry backs “Crusade for Freedom.” Baseball thriller. Football game of the week.
PARAMOUNT NEWS, No. 12—Rodeo at Madison Square Garden. People in the news: Somerset Maugham, Joe Louis, Ezzard Charles. Mop-up in Korea.
PARAMOUNT NEWS, No. 13—Baseball. “Crusade for Freedom.” First films of MacArthur in Seoul. Football.
TELENEWS DIGEST, No. 39-B—The fight for Seoul. The Navy expands. Hoffman leaves ECA. French fall fashions. International football.
TELENEWS DIGEST, No. 40-A—First films north of 38th Parallel. Fall of Seoul. Margaret Truman visits wounded GI's in New York. Architecture in New York. Beauty contest in Portugal.
UNIVERSAL NEWS, No. 391—Korea. Navy christens new warship. U. S. planes to Italy. Louis-Charles fight. Boxing in Germany. Rodeo.
UNIVERSAL NEWS, No. 392—Korea. “Crusade for Freedom.” Honor Ruth Hussey. Football.
WARNER PATHE NEWS, No. 117—Beginning of the end in Korea. British win Berlin border fight. ECA chief Hoffman retires. Jet refuels in midair. Charles tops Louis. Football. German boxing.
WARNER PATHE NEWS, No. 118—Victory in South Korea. United States of Indonesia joins UN. Rally for freedom at Warner Brothers. Football.

Realart Reports High “All Quiet” Grosses

Realart Pictures this week announced that its reissue of “All Quiet on the Western Front” so far has had upwards of 1,600 playdates across the country. The picture has played 40 regular first run key city houses, among them the Downtown theatre, Detroit; Palace, Toledo; Earl, Philadelphia; Lyric, Indianapolis; Strand, St. Paul; Badger, Eau Claire, Wisc.; Aladdin and Tabor theatres, Denver; Esquire, Kansas City, and the Capitol, Salt Lake City. “All Quiet” has rolled up good grosses in each of these locations, Realart said. It had an exceptionally good opening in Loew's Poli, Waterbury, and was moved over to the Strand. It also played 70 day-and-date engagements in the New York Metropolitan theatres.

Canadian Producers Host To Film Commissioner

W. Arthur Irwin, Canadian Government Film Commissioner, was the guest of the Canadian Association of Motion Picture Producers and Laboratories at a dinner given in his honor during their meeting in Ottawa, September 29 and 30. Speakers at the dinner were Mr. Irwin, Taylor Mills of the Motion Picture Association of America, A. H. Newman of the Department of Trade and Commerce, and J. J. Chisholm, president of the producers association. During the session, the producers decided to make an all-Canadian short, “Canada the Nation,” which will be released by a U. S. major distributor. Arrangements for the production are being made by the Canadian Cooperation Project.

Honor “Destination Moon”

The Southern California Motion Picture Council has honored “Destination Moon” with a certificate of exceptional merit.

1949 Canada Take Record \$78,556,700

Box office returns for the 2,201 Canadian motion picture theatres reached an all-time high in 1949 of \$78,556,700, it was announced last week by the Dominion Government. This compares with the previous record-high of \$69,619,047 in 1948. The number of paid admissions last year was 238,414,900 compared to 222,616,788 for the previous year.

An increase was also listed in the number of commercial film theatres from 1,917 during 1948 to the 2,201 in 1949. While admissions and grosses were up, the amusement tax collected by the Federal Government showed a decrease to \$12,616,788 last year as against \$13,622,459 in 1948. This was mainly due to the abolition of the war-time excise levy. Ontario tax collections were highest with \$6,298,906; Quebec, \$2,781,847; British Columbia, \$1,848,776; Alberta, \$462,305; Manitoba, \$401,372; Nova Scotia, \$314,982; New Brunswick, \$225,410; Saskatchewan, \$167,312; Prince Edward Island, \$58,893, and Newfoundland, \$56,985.

Despite the fact that Famous Players circuit operation represents about one-eleventh of the total number of theatres in the country, its part of the total was considerably more than the others because the company theatres are located in the more densely populated areas.

Nine Members Are Named To Canadian Film Board

Nine new members—including a woman, appointed for the first time—have been named by the Canadian Government to the National Film Board. The woman is Mrs. A. L. Caldwell, of Saskatoon, Sask. The other members are: Dr. A. W. Trueman, president of the University of New Brunswick; Gratien Gelinias, Montreal actor and producer; Charles S. Band, Toronto industrialist; James Stewart Keith, Victoria, B. C., publisher; A. D. Heeney, Under Secretary of State for External Affairs; Arthur MacNamara, Deputy Labor Minister; Charles Stein, Under Secretary of State; and W. Arthur Irwin, NFB commissioner, who will replace Robert Winters, Resources Minister on the board as chairman.

Canadian Pioneers List New Executive Group

The following were named to executive posts at the recent annual meeting of the Maritimes Provinces branch of Canadian Motion Picture Pioneers: R. G. Marsh, president; A. E. Smith, vice-president, and L. A. Sprague, secretary-treasurer. P. J. Hogan, retiring president, was chairman of the meeting, while the following new members were inducted: C. E. Fraser, E. A. Neal, G. M. Hoyt and D. P. MacDonald.

"What the Picture did for me"

Astor

BOYS OF THE CITY: The East Side Kids—These East Side Kids aren't to my liking, but they did average business. Played Friday, Saturday, September 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Columbia

CARGO TO CAPETOWN: Broderick Crawford, John Ireland, Ellen Drew—This being of the lower bracket group, we didn't expect too much, but it did nicely on a double bill. Played Friday, Saturday, September 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MULE TRAIN: Gene Autry, Sheila Ryan—There's not much television in this part of the Ohio valley, but we remember that Gene Autry went off to a shooting war, leaving all the best of the cowboy picture business behind him. Now we're glad to run newer Autry pictures and run them against the free films that come in via Cincinnati.—Jim Mason, DeLuxe Theatre, Cherry Valley, Ohio.

PALOMINO, THE: Jerome Courtland, Beverly Tyler—A fair crowd was on hand for this. Lovely color and scenery, but only fair performance from the principals. A few good laughs. Makes excellent material or the top half of a double bill, as it isn't too long. Our crowd seemed to like it. Played Monday, September 18.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Eagle Lion Classics

FIGHTING REDHEAD, THE: Jim Bannon, Peggy Stewart—Better than average Jim Bannon western. Played Friday, Saturday, September 8, 9.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ONE NIGHT IN THE TROPICS: Bud Abbott, Lou Costello—These old Abbott and Costello pictures are very good for my weekend double bill. Played Friday, Saturday, August 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

Lippert

JUNGLE GODDESS: George Reeves, Wanda McKay—Just a fair jungle picture. It has the usual plot, nothing especially different. Just another picture which just wasn't entertaining enough to bring in the business. I hardly paid the electricity expense. Played Wednesday, Thursday, September 6, 7.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Metro-Goldwyn-Mayer

INTRUDER IN THE DUST: David Brian, Claude Jarman, Jr.—Made in Oxford, Mississippi, this picture was designed to improve race relations. Our white patrons enjoyed it very much, but I don't think the colored people understood it enough to enjoy it. Not a single one came to see it the second night. I don't know what happened, but one explained, "We want to be left alone. We like westerns." Played Wednesday, Thursday, September 13, 14.—Pat Fleming, Gail Theatre, Round Pond, Ark.

KEY TO THE CITY: Clark Gable, Loretta Young—This is good entertainment. Gable not the draw he was. We enjoyed nice first of the week business. Played Monday, Tuesday, September 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—Our Metro salesman sold us the idea of putting this one out in front of the ministers and the church folks, and we found out something about exploitation,

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

for it worked. The church people are our best friends since we gave them the chance to see and place their O.K. on this one in advance.—Jim Mason, DeLuxe Theatre, Cherry Valley, Ohio.

Monogram

FIGHTING FOOLS: Leo Gorcey, Huntz Hall, Frankie Darrow—These Bowery Boys' pictures are always big hits on my weekend double bill. Played Friday, Saturday, August 11, 12.—James C. Balkcom, Gray Theatre, Gray, Ga.

Paramount

CAPTAIN CAREY, U. S. A.: Alan Ladd, Wanda Hendrix—The best Ladd picture in some time. Played Monday, Tuesday, August 14, 15.—James C. Balkcom, Gray Theatre, Gray, Ga.

EAGLE AND THE HAWK, THE: John Payne, Rhonda Fleming—One of the best action pictures of the year. Played Wednesday, Thursday, August 30, 31.—James C. Balkcom, Gray Theatre, Gray, Ga.

EAGLE AND THE HAWK, THE: John Payne, Rhonda Fleming—A Technicolor western; a bit long and drawn out, dragging in places, but entertaining enough to please. The man tied between two wild, running horses highlights the picture. This scene also appears in the trailer, which should do much to sell it to your observers. Played Sunday, September 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

GREAT GATSBY, THE: Alan Ladd, Betty Field—An action picture which should do well in small towns. Whenever there is plenty of shooting, our people turn out. Played Wednesday, Thursday, September 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SPECIAL AGENT: William Eythe, Laura Elliott—A better than expected picture about a railroad detective who shrewdly tracked down some train robbers called the Devereaux Brothers. However, this picture didn't have enough action and it was a bit too long for me to play on Friday-Saturday. Just average business. Played Friday, Saturday, September 15, 16.—Pat Fleming, Gail Theatre, Round Pond, Ark.

THELMA JORDAN: Barbara Stanwyck, Wendell Corey—I think this was one of Barbara Stanwyck's best. This will probably draw Stanwyck fans only, but will please most everyone who likes suspense. Played Sunday, July 30.—James C. Balkcom, Gray Theatre, Gray, Ga.

WAKE ISLAND: Brian Donlevy, Robert Preston—Played this back on a weekend double with good results, as it was very timely. Played Friday, Saturday, August 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

Republic

DAUGHTER OF THE JUNGLE: Lois Hall, James Cardwell—This is an average for this type of picture. Priced right for double bills. Plenty of action to please the action fans. Not too credible as to story line, but good for the juniors. Played Monday, September 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

DOWN DAKOTA WAY: Roy Rogers, Dale Evans—Typical Rogers' feature. Good to see Dale Evans

back as Roy's leading lady once more. This drew only a fair crowd. Rogers seems to be slipping here. Hope not, as still have several of his features to play. The kids like them, but our adults aren't enthusiastic, and it's the adults who pay. Played Monday, September 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Twentieth Century-Fox

BLACK ROSE, THE: Tyrone Power, Orson Welles—They told us on Film Row there would be prints if we could run this one early to take advantage of half a million dollars in slick paper magazine advertising. Two of our patrons said they'd seen the double truck in LIFE, and others told us we were getting smart, playing so soon after the big towns.—Jim Mason, DeLuxe Theatre, Cherry Valley, Ohio.

CALL NORTHSIDE 777: James Stewart, Helen Walker, Richard Conte—Due to a lot of word of mouth advertising, this one did better than average midweek business. It's a long but interesting drama about a newspaper man who worked tirelessly to free an innocent man, accused of murdering a cop, from prison. He had to crack the false testimony of a woman to do it, and the proceedings are very gripping and entertaining all the way through. Played Wednesday, Thursday, September 20, 21.—Pat Fleming, Gail Theatre, Round Pond, Ark.

CHICKEN EVERY SUNDAY: Dan Dailey, Celeste Holm—Another down to earth story that pleased above average crowd. Performances excellent from all concerned. Our crowds like this type of feature. Our box office perks up when one of this type is advertised. This is the type people seem to talk about more. Hope there are more of the same coming up. Played Friday, September 15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

GUADALCANAL DIARY: William Bendix, Preston Foster, Lloyd Nolan—This encore hit, produced by Richard Tregaskis, is tops when it comes to war pictures. No other war picture that ever played here was enjoyed as much as this one. Many patrons came back Sunday night to see it again after the evening matinee. It's old, but, believe me, it's worth playing again. Played Sunday, September 17.—Pat Fleming, Gail Theatre, Round Pond, Ark.

THREE CAME HOME: Claudette Colbert, Patricia Knowles—Very dramatic and timely. Should appeal to large and small towns. Played Monday, Tuesday, August 21, 22.—James Balkcom, Gray Theatre, Gray, Ga.

TICKET TO TOMAHAWK, A: Anne Baxter, Dan Dailey—A good comedy western that did not draw. Bad preview hurt this, but I still recommend it as a pleaser for your patrons. Played Monday, Tuesday, August 7, 8.—James Balkcom, Gray Theatre, Gray, Ga.

United Artists

AFRICA SCREAMS: Bud Abbott, Lou Costello—A full house on hand to greet this effort. I don't believe anyone was disappointed. Strictly corn, but our patrons want to laugh. This had a little of everything in it. For a change, Costello gets the best of everything. One of their best. Played Friday, September 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

MRS. MIKE: Dick Powell, Evelyn Keyes—The book (Continued on following page)

(Continued from preceding page)
will help advertise this. Very good. Played Sunday, August 27.—James C. Balkcom, Gray Theatre, Gray, Ga.

Universal

COMANCHE TERRITORY: Maureen O'Hara, MacDonald Carey—This lacked male star power, otherwise it was very good. Played Monday, Tuesday, August 28, 29.—James C. Balkcom, Gray Theatre, Gray, Ga.

FRANCIS: Donald O'Connor, Patricia Medina—Played real late, but still it did above average business. One of the pleasant surprises of 1950—comedy as you've never imagined it. If you still haven't played it, contact Universal and get a playdate. Played Monday, Tuesday, July 31, August 1.—James C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

BRIGHT LEAF: Gary Cooper, Lauren Bacall—Certainly recommend this as great entertainment. Played Wednesday, Thursday, August 16, 17.—James C. Balkcom, Gray Theatre, Gray, Ga.

DAMNED DON'T CRY, THE: Joan Crawford, David Brian—You don't feel worth a damn after playing such as this. I will say that Joan Crawford's performance was superb. Played Wednesday, Thursday, August 23, 24.—James C. Balkcom, Gray Theatre, Gray, Ga.

DAUGHTER OF ROSIE O'GRADY: June Haver, Gordon MacRae—Very good old-fashioned movie. Played Wednesday, Thursday, August 9, 10.—James C. Balkcom, Gray Theatre, Gray, Ga.

Shorts

Columbia

ONE SHIVERY NIGHT: All Star Comedy—Another two reel slapstick that saved me from a blank night. Very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Paramount

HOT AIR ACES: Popeye—Good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Short Product in First Run Houses

NEW YORK—Week of Oct. 2

ASTOR: Puss Cafe (Disney cartoon)....RKO
Feature: Edge of Doom.....RKO

CAPITOL: Football Thrills (Pete Smith) .MGM
It's Only Muscles.....RKO
Feature: Born to Be Bad.....RKO

CRITERION: On Stage Everybody...20th-Fox
Candide Mike No. 1.....Columbia
Feature: Between Midnight and Dawn...Columbia

MAYFAIR: Beaver Valley (Disney).....RKO
Feature: Treasure Island.....RKO

PARAMOUNT: Baby Wants Spinach (Popeye)
Paramount

House of Mercy (This is America).....RKO
Feature: Union Station.....Paramount

RIVOLI: Heap Hep (cartoon)....Paramount
Fontane Sisters20th-Fox
Feature: No Way Out.....20th-Fox

ROXY: King Tut's Tomb (cartoon)...20th-Fox
On Stage Everybody.....20th-Fox
Feature: Mr. 880.....20th-Fox

STRAND: Perils of the Jungle..Warner Bros.
Grand Dad of Races.....Warner Bros.
Bunker Hill Bunny (cartoon)...Warner Bros.
Feature: Pretty Baby.....Warner Bros.

Kansas-Missouri Theatre Group Elects Officers

Most of the officers and directors were re-elected at the closing business meeting of the Kansas-Missouri Theatre Association, held last week in the Hotel President, Kansas City. The new directors are George Summers, Unionville, Mo.; H. B. Doering, Garnett, Kans., and Stanley Durwood, Kansas City. Officers for the coming year are: Dale Danielson, president, Russell, Kans.; C. E. Cook, vice-president, Maryville, Mo.; Leo Hayob, secretary, Marshall, Mo., and Fred Meyn, treasurer, Kansas City. Missouri directors are Elmer Bills, Glen Hall, Virgil Harbison, Frank G. Weary, George Summers and Jay Means. Kansas directors

are R. B. Biechle, Don Burnette, Gordon Holiday, Jess DeLong and H. B. Doering. Directors who are executives of circuits are Stanley Durwood, Durwood; Senn Lawler, Fox Midwest; Elmer Rhoden, Jr., Commonwealth, and Ed Kidwell, Theatre Enterprises, Inc.

"Cyrano de Bergerac" Set For November 16 Premiere

"Cyrano de Bergerac," the Stanley Krammer film distributed by United Artists, which stars Jose Ferrer in the title role, will have its world premiere November 16 at the Bijou theatre in New York, where the film will start a road show engagement the following day. Performances will be scheduled for twice daily with all seats reserved. Prices for all performances, except the premiere, will be \$2.40, \$1.80 and \$1.20 for evenings, and \$1.80, \$1.50 and \$1.20 for matinees. The Los Angeles opening is set for the Fine Arts theatre November 21.

Maritime Exhibitors Reelect Officers

All officers of the Maritime Motion Picture Exhibitors Association were reelected at the annual meeting at Amherst, N. S. A. J. Mason, president, heads the roster that includes H. E. Gaudet, F. M. Gregory and Gordon Spencer, vice-presidents; P. J. Dwyer, treasurer, and A. Walters, secretary. The incoming executive committee is comprised of Mr. Gaudet, Mr. Spencer, Mr. Walters, L. April, W. Fenety and R. S. Roddick. The new board will be run by Mr. Gregor, Mr. Walters, Mr. Dwyer, Mr. Mason, Mr. Gaudet and F. G. Spencer.

Will Not Distribute Louis Fight Film

RKO has decided not to distribute the film of the Joe Louis-Ezzard Charles fight because it lacked "dramatic excitement," an RKO official announced. RKO Pathe photographed the championship bout at Yankee Stadium for RKO and Madison Square Garden Corporation.

Schenectady House Reopens

After a four-month period, Fabian's Strand in Schenectady, N. Y., will reopen October 12.

MOTION PICTURE HERALD, OCTOBER 7, 1950

...TARGET.....TUBERCULOSIS!



THE VARIETY CLUBS—WILL ROGERS HOSPITAL at Saranac Lake, New York. This famous sanatorium for the care and treatment of chest diseases, operated free of charge, serves the people of the Motion Picture and Allied Amusement Industries. Industry people from all parts of the United States are eligible for admission.

For information contact your nearest Variety Club Tent or Write:
Variety Clubs—Will Rogers Hospital
1313 Paramount Building, New York 18, N. Y.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Make Showmanship Better Than Ever

ABOVE is a rewrite of our industry slogan, as displayed at the AMPA luncheon, last Thursday. There are none who know more, or could do more, to make showmanship better, than the 200 members of the oldest organization of advertising and publicity men in New York. Founded in 1916, the Associated Motion Picture Advertisers includes all those home office people whose careers in this business have been based on exploitation.

Individually, the members of AMPA are top-bracket; but, collectively, AMPA itself has had its ups and downs. It starts this year with renewed vigor, and with its own adaptation of our slogan, brought back to the feed-box. We've been trying to get the spirit of the slogan in action at the grass roots. But it is even more desirable to get it in action with advertising sources.

"The Men and Women of Twentieth Century-Fox" who signed the newspaper ads for "All About Eve" in last Sunday's metropolitan papers, are to be credited with having launched the slogan "Movies Are Better Than Ever" and having hyped the revival of showmanship that has been sweeping the country. So we say it's good to hear reverberations closer at home, right here in advertising headquarters.

It's good, too, that "the sticks" are out ahead, for the most part, in this drive for better showmanship. Probably, a lot of good progress forward has been lost, in the past, waiting for things to percolate down from the top. Now, it's percolating up from small situations. We see more evidence of doing things in little towns than we've ever seen before. And we've seen more energy in the middle west than has been apparent in the New York home offices of major film companies. They're really doing things out there, and now perhaps there will be signs and portents of excitement brewing within sight and sound of Rockefeller Center. Our congratulations to Harry McWilliams, AMPA president and exploitation manager for Columbia Pictures, for a successful start.

A LETTER TO BILL

The current issue of "Theatre Facts" from Allied Theatre owners of Indiana contains a letter written to William F. Rodgers, vice president in charge of sales for Metro-Goldwyn-Mayer, which we are glad to reproduce on this page for the benefit of Round Table members:

Dear Bill:

Last Tuesday, Wednesday and Thursday, I had the pleasure of playing Metro's "Stars In My Crown." This is such a wonderful picture, pleased all of my people and did such a phenomenal business that I want you to urge small exhibitors to not play this picture until they have thoroughly exploited and advertised it.

This picture grossed more in three days mid-week than any picture we have played this year on Sunday opening. We first had a screening of the picture with a group of our Ministers and the Press. The Ministers were most enthusiastic about it and some of them in their Church Bulletins asked their members to attend the show.

The Newspaper inserted a front page item concerning the screening. I put a statement in the paper recommending the picture and offering to refund the admission price to anyone dissatisfied. The first night the patronage was marvelous and the third night was even larger than the first night.

We have had requests to play it again. We have had a continual discussion as to why we do not find more pictures like this one. We owe this cooperation to Metro for the reasonable selling of this picture and the encouragement to the Company and the Producers to make more of these clean, human, satisfying productions.

In talking to any small town exhibitors, please see that they give every exploitation to this very, very wonderful picture.

Most sincerely,

BICKNELL THEATRE CORPORATION
Bicknell, Indiana.

(sgd) Bruce C. Kixmiller

Q We respectfully suggest that Round Table members turn back to page 6 in last week's MOTION PICTURE HERALD and note "Step No. 1 in the launching of a major motion picture event" as recommended by 20th Century-Fox Film Corporation. You'll quickly see why, if you missed this advertising page, for it contains a full reproduction of the newspaper advertising which ran in the New York papers to inaugurate the scheduled performances of "All About Eve" at the Roxy theatre. Too big to handle in the Round Table as a full size reproduction, so turn back to the ad itself and learn a lesson in showmanship.

We'll have more about this interesting experiment, as it progresses, and will report to you the further steps as shown at the nearby Roxy, with 5,886 seats to fill, four times a day. And reports from the field, from you and you, who will prove your own managerial ability in handling this procedure, for your own good and the benefit of your industry. It's an important point of policy for the future, to be determined in actual practice, in the field.

Q It's slightly irregular, but we can't find a rule against it in the archives of the Quigley Awards competition, so we are accepting an entry from Mrs. Edward Spritzer, who says she is a "theatre widow," a term that will be understood. Her husband is the manager of the Center theatre, Los Angeles, and she explains he's the shy, retiring type. Although he's a member of the Round Table, he doesn't send in examples of his showmanship, and she's not the kind to let him hide his light under a bushel. Ed proves he is a showman, even if modest about it, and we have operated in situations in the past where our best friend and business partner was a big help in getting things done.

—Walter Brooks

OVERSEAS Picture Page

FROM the Netherlands, and Ireland, and the streets of Paris, and far-away Thailand, come photographs to prove the showmanship of Round Table members overseas. It's always interesting to note that exploitation is a universal language.

Mr. D. Levie and his assistant, C. de Graff, arranged this tieup with the Royal Dutch Navy, a parade to the Rex theatre, Hilversum, Holland, as exploitation for "Gung Ho"—and a lot of neighborhood people watched the marines in action, and became interested in Walter Wanger's picture.



This isn't a theatre at all, but the O'Connell Street front of one of Dublin's best stores, trimmed showman style, in a tieup arranged by Edward F. McSweeney, for Louis Elliman's 3,000-seat Strand cinema. He writes, "the payoff was that 'Cheaper by the Dozen' ran for three weeks at capacity business."



Carroll McEnri, manager of the Savoy cinema, Cork, did a really good job with the British picture, "Morning Departure," by inviting the cooperation of the local naval base at Haulbowline.



A large crowd gathers on Paris streets to watch the Dagenham Girl Pipers perform as part of advance exploitation for "The Swordsman" which opened simultaneously at the La Gigale, Les Images, Monte Carlo, Parisiana and Radio Cine-Opera theatres. Proving that it's the unusual—whether girls in kilts or Scotch bagpipers on the streets of Paris—that attracts attention to the box office.



A 14-foot "Superman" made of papier-mache surmounts the marquee of the Sri Rajawongse theatre, Bangkok, Thailand, under direction of Mr. Mah Thien Ake, owner.

QUIGLEY AWARDS

CONTENDERS

GEORGE ATTON Granada, Reno, Nev.	F. E. HUDSON Regal, Newbury, Eng.	J. G. SAMARTANO Loew's, Baltimore, Md.
GEORGE BERNARD Carlton, Norwich, Eng.	MEL JOLLEY Century Hamilton, Canada	MATT SAUNDERS Poli, Bridgeport, Conn.
L. BONAVENTURA Omwick Valley City, N. D.	SIDNEY KLEPER College New Haven, Conn.	SHIRLEY SHIREY Colonial, Reading, Pa.
RUSS BOYIM State, St. Louis, Mo.	LOU KLINGER Dover, New York, N. Y.	JIMMIE SHRAKE Union Square Cleveland, Ohio
JOSEPH BOYLE Poli, Norwich, Conn.	SAM KOPP Garden Auto-Torium Ledgewood, N. J.	SAM SHUBOUF Ohio, Cleveland, Ohio
J. G. CAMPBELL Olympia Glasgow, Scotland	THOMAS LEONARD State, Rhineland, Wis.	CHARLES SMITH Regent, Brighton, Eng.
BOB CARNEY Poli, Waterbury, Conn.	LARRY R. LEVY Colonial, Reading, Pa.	DOUGLAS SMITH Odeon, Halifax, Can.
LOU COHEN Poli, Hartford, Conn.	ABE LUDACER Valentine, Toledo, O.	SOL SORKIN Keith's Syracuse, N. Y.
W. A. CLARKE Ritz, Clapton, England	P. E. MCCOY Miller, Augusta, Ga.	A. E. SOUTHAL Popular Southend-on-Sea, Eng.
A. HIGHAM COWEN Casino, Herne Bay, Eng.	FLO McDONALD State, Mercedes, Tex.	W. J. SOUTTAR Lincoln Springfield, Ill.
MAURICE DRUKER State, Providence, R. I.	JACK McDOUGALL Oakland, Oakland, Cal.	BOYD SPARROW Warfield San Francisco, Cal.
GENE EDWARDS Criterion Moorestown, N. J.	EDW. P. MacSWEENEY Theatre Royal Dublin, Ireland	EDW. SPRITZER Center Los Angeles, Cal.
LUKE O. EDWARDS Loneside Billercay, Eng.	JAMES O. MARTIN Orpheum, Wichita, Kan.	REG STREETER Warner Huntington Park, Cal.
BILL ELDER Penn, Pittsburgh, Pa.	DENIS F. MAY Bristol Birmingham, England	L. J. THOMPSON Times Clintonville, Wis.
LEON A. ELLIOTT Olympic Watertown, N. Y.	TOSHIO MIYAMOTO Shinko-awa Tokyo, Japan	LEONARD TUTTLE St. Albans St. Albans, N. Y.
LES FAGG Roxy, Tacoma, Wash.	S. V. MURDOCH Corona, Liverpool, Eng.	LILY WATT Odeon Coatbridge, England
DICK FELDMAN Paramount Syracuse, N. Y.	JOSEPH NEVISON Colonial, Philadelphia	HARRY A. WIENER Eckel, Syracuse, N. Y.
JACK FOXE Loew's Washington, D. C.	PEARCE PARKHURST Drive-In, Lansing, Mich.	JOHN W. WILKINSON New Coliseum Whitley Bay, England
R. G. W. FRISBEY Weiser, Weiser, Idaho	R. PARSONS Royalty Birmingham, England	ARTHUR WILLIAMS Carlton Liverpool, England.
GERRY GERMAIN Palace Jamestown, N. Y.	A. D. PAVEY Odeon, Herne Bay, Eng.	G. WILLIAMS Regent, Chatham, Eng.
ADAM G. GOELZ Walter Reade Theatres Long Branch, N. J.	DICK PEACOCK Fourth Avenue Anchorage, Alaska	S. E. P. WILLIAMS Ritz, Woking, England
ALEXANDER GRAY Super, Oxford, Eng.	PETER NEPOTE Arcadia, Olney, Ill.	NATHAN WISE Palace, Cincinnati, O.
T. F. GRAZIER Odeon Middlesbrough, Eng.	AL PERKINS Roxy, Midland, Can.	
ROBERT HARVEY Capitol North Bay, Canada	LEO RAEALSON College College Point, N. Y.	
A. HEATON Ritz, Keighley, Eng.	W. RODGERS Lido Bradshawgate, England	
REGINALD HELLEY Regal, Bridlington, Eng.	MORRIS ROSENTHAL Poli, New Haven, Conn.	

Round Table

Q PIERCE MCCOY, manager of the Miller theatre, Augusta, Ga., had a fine full-page co-op ad in the *Sunday Chronicle* as advance advertising for "The Black Rose," sponsored by J. B. White and Co., who also put on a fashion show at the theatre. But the page ad was remarkable because it carried a black rose, in full dark color—just the right touch to lend class to this wonderful selling approach. . . . LEO RAEALSON, manager of the College theatre, College Point, L. I., promoted free bags of Idaho potatoes which were given to patrons who could guess the number, as exploitation for "The Duchess of Idaho." . . . MARVIN C. FOX, manager of the Orpheum theatre, Seattle, Wash., joins the Round Table and encloses an interesting biographical sketch from the *Evergreen Spotlight*. . . . SAM SHUBOUF, manager of Loew's Ohio theatre, Cleveland, had a big publicity break when a local by-line writer gave a three-column story to Dr. Alan Mortitz, local University prof, who was technical advisor on "Mystery Street." . . . GERALD M. WESTERGREN, assistant general manager of Basil theatres in Buffalo, sends a photo of his "Grab Bag Carnival" which provides gifts for children on Saturday matinees at the Genesee theatre. . . . FRANK LA FALCE arranged a display of swords, masks and foils as lobby display for "Rogues of Sherwood Forest" at Warner's theatre, Washington, D. C. . . . HENRY SCHOLL, manager of the RKO Capitol theatre, Newark, had a real "Man From Mars" registered at the Stacy-Trent hotel, as exploitation for "Destination Moon." . . . And SONNY SHEPHERD, managing director for Wometco's Miami, Lincoln and Miracle theatres, Miami, had strange men in their space suits wandering all over town as street ballyhoo for the same picture. . . . DICK FELDMAN's campaign on "The Black Rose" at Schine's Paramount theatre, Syracuse, loaded with his typical and complete exploitation.

Q MEL JOLLY, manager of the Century theatre, Hamilton, Ontario, celebrated his "Tenth Anniversary Gift Week" by promoting \$1,200 in prizes from local merchants, which were given to lucky patrons. . . . GEORGE ATTON, manager of the Granada theatre, Reno, Nev., had Forrest Tucker in person, autographing souvenirs for fans on the opening night of "Rock Island Trail." . . . JIMMIE SHRAKE, manager of the Union Square theatre, Cleveland, found some real sharpshooters in his audience who got "Annie Oakleys" for their skill tossing marbles into a lobby frame for "Annie Get Your Gun." . . . JOE SAMARTANO, manager of Loew's Century theatre, Baltimore, had a "Name the Men" contest as exploitation for "The Men," using pictures of various stars. . . . WM. TRAMBUKIS, manager of Loew's Strand theatre, Syracuse, had veterans in World War I uniforms in a street parade for "All Quiet on the Western Front." . . . JAY MEANS, long recognized for his thoughtful and original advertising of the Oak Park theatre, in Kansas City papers, ran his own survey to prove the error in "Older People Don't Go to Movies." . . . ED ROBERTS, manager of the Florida theatre, Gainesville, had his very attractive candy girl in "My Friend Irma Goes West" costume, with double sales results for both attraction and concessions. . . . MATT SAUNDERS, manager of Loew's Poli theatre, Bridgeport, landed some fine "Patty Girl" art in men's store windows, where it reminded patrons of *Esquire* and the picture. . . . BYRON COOPER, manager of the Arcade theatre, Ft. Myers, Fla., broke a 1944 box office record with "Stars in My Crown" by showing the picture at a special preview for ministers.

Q HARRY WIENER, manager of Schine's Eckel theatre, Syracuse, putting on a rip-snorting Roy Rogers show for his "Back to School" matinee. The local sponsor got back 500 "thank you" cards from the youngsters and he's rarin' to do it again. . . . SID KLEPER, manager of College theatre, New Haven, had the benefit of a postcard endorsement addressed by the New Haven Council of Churches on "Stars in My Crown," but it's a tough picture to double-bill when you're reaching for a hard-to-get church audience. . . . Fox *Newsreels* from West Coast theatres, says "Tell 'em—Movies Are Better Than Ever—But Prove It." . . . LEONARD TUTTLE had that Esther Williams cut-out from a 24-sheet pasted on his glass lobby doors at the St. Albans theatre, St. Albans, L. I., which he says "could be observed from many points"—and he can say that again. . . . REG STREETER, manager of Warner's theatre in Huntington Park, Cal., had a swell "Pretty Baby" contest, sponsored by a local photo studio, and says he is off on a gimmick-and-gag campaign for "Summer Stock." . . . ADAM G. GOELZ, city manager of Reade's theatres in Long Branch, N. J., launched a co-op kiddie contest as first exploitation on his new job. . . . Hartley's store in Miami devoted all their windows and fine newspaper space in a co-op campaign on "The Black Rose" with the Miami, Miracle and Lincoln theatres. . . . JAMES J. HAYES, manager of the Strand theatre, Rochester, joins the Round Table, with proof of his promotional ability. . . . LARRY LEVY, manager of Loew's Colonial theatre, sends us a photo of his giant postcard to Judy Garland, even better than the one we used on last week's picture page, from another Loew theatre. . . . Pleasant postcard from PAULA GOULD, who is vacationing at the Sans Souci, Miami Beach, Fla. . . . FRENCH HARVEY, manager of the Howell theatre, Palatka, Fla., lined up 650 happy kids for a group picture at his "Back to School" matinee.

"WESTERN WEEK" RADIO PROMOTION

"The world's largest network stages the world's biggest roundup of western entertainment, during Western Week, October 15th to 21st." So reads the caption of an elaborate promotion handbook, issued by Mutual Broadcasting System, as a summary of plans and materials for its stations, sponsors, salesmen and associated firms. It's a pressbook that would do film industry proud, and we review it accordingly.

It's a Radio Promotion

"Mutual dedicates a gala week on more than 500 stations to the Saga of the West"—and in a formal proclamation, declares the week "in appreciation of the men and women of courage, vision and daring who, with their pioneering spirit, blazed a trail to a greater America." Nine western programs and their sponsors are directly concerned, but eight out of nine of these shows are *pure radio*, and only one is founded on a motion picture following, thus:

ROY ROGERS—sponsored by the Quaker Oats Company—*Sunday*

MARK TRAIL—sponsored by the Kellogg Company—*Monday, Wednesday and Friday*

STRAIGHT ARROW—sponsored by the National Biscuit Company—*Tuesday and Thursday*

CHALLENGE OF THE YUKON—sponsored by the Quaker Oats Company—*Monday, Wednesday and Friday*

SKY KING—sponsored by Derby Foods—*Tuesday and Thursday*

BOBBY BENSON—*Sunday afternoon and Monday evening*

POOLE'S PARADISE—*Monday through Friday*

HASHKNIFE HARTLEY—*Sunday*
SINGING MARSHALL—*Sunday*

"Every show has its day" in Western Week, and "for top Western entertainment, the difference is Mutual" (it says here). There are publicity stories and mats, newspaper ad mats, special one-sheet posters, movie trailers, and other accessories, with "showmanship" the long lead tying in with "merchandising." The four major sponsors are geared up and rarin' to go, in their participation with retailers at the point of sale. The grocery trades have been thoroughly briefed in their cooperation. It's all set except for one small detail, and that is the theatre manager.

Time to Get Aboard

But the theatre manager is included in the plan. The pressbook says the "western style show," "costume contest" and "Saturday morning theatre party" can be conducted in the studio or in "your biggest theatres"—and, "can be combined in one smash promotion." A dozen exploitation stunts are

included in the general recommendation for theatre participation. Safety, Help Your Neighbor, Fire Prevention, Clean-Up Campaign, Good Citizenship, Junior Rodeo, Junior Barn Dance, Western Club, Hobby Exhibit, Harmonica Band, Cowboy Band and Spelling Bee are all familiar to Round Table readers.

Air promotion is given unusual prominence, because 500 local exploiters, with as many radio stations in the forty-eight states, are listed by name, and instructed to deliver all of the campaign ideas, in as many cities. Comic book, comic strip, music and record tie-ins are all itemized, along with western merchandise tieups which include virtually every store in the country. The theatre manager has only to walk along his Main Street to find this in full bloom.

We believe it is highly instructive and desirable to call attention to this influx of showmanship and merchandising, from outside film industry, and to warn theatre managers that they are even now outnumbered. It's eight to one that you can connect with this in terms of screen entertainment, and the odds depend on how well you can cooperate while there is still a basis of cooperation. "Western Week" will be the vehicle to give the "cowboy craze" its greatest impetus—again we're quoting the language of the Mutual pressbook. And if you happen to think you have any priority in this field, you better hunt up your radio station exploiter and his sponsors, and make it a twosome, unless you'd rather be lonesome.—W. B.

Max Cooper Works For Democracy

Max Cooper, manager of the Skouras Cove theatre, Glen Cove, L. I., shows us a real example of democracy at work. For the exploitation of "Oh, You Beautiful Doll," he started a chain reaction that went half way around the world, and tied the children of Glen Cove with those of Ponte Corvo, Italy, under the sponsorship of his American Legion Post No. 76, at home, the National Legion, "Tide of Toys" and "Operation Democracy" in Ponte Corvo, a town 90 per cent devastated by American troops, where a local orphanage participated.

For the run of the picture, months ago, Max admitted free any child who contributed a doll for Italy. These were packed and shipped abroad, photographed in the hands of their recipients, and the negatives returned to the Glen Cove Camera Club, to be developed and printed. The interchange of dolls, pictures and many letters between the children and their elders has proven the essence of democracy in action.

Max says that in his thirty years in motion picture business, he has never been as thrilled with the result of any film promotion as with this particular good will activity that embraced two towns, in two countries. Distribution in Ponte Corvo, at the Orfanotrofio Monte Calvario, to a group of children rehoused in the UNRRA/CASAS villaggio (a group of houses erected for the homeless) has made their lives brighter, and contributed to the happiness of their guardians on both sides of the Atlantic.



Max Cooper, manager of the Skouras Cove theatre, Glen Cove, Long Island, obtained a print of "Come To The Stable" for a special morning showing to the Sisters and Fathers of Catholic Parochial Schools. They were thrilled with the picture, and in return, reviewed it before their classes. Later, he had the same cooperation in the presentation of "Monsieur Vincent" and the activity has been reported in the Church Year Book.

Round Table In England

Q LESLIE EDWARDS, manager of the Ritz cinema, Billercray, sends a collection of several campaigns as his entry in the third quarter for the Quigley Awards. . . . DENIS F. MAY, manager of the Bristol cinema, Birmingham, always makes good use of that interesting front arrangement above his marquee for the display of cut-out figures and letters to advertise current attractions. . . . D. MACKRELL, manager of the Ritz cinema, Huddersfield, had a parade of shoes stepping smartly in a merchant's window to advertise "On The Town" with pretty mannequins showing only their ankles. . . . J. L. McDONALD, manager of the Rex cinema, Glasgow, awarded prizes to the best talent at his Minor's Matinee and won front page mention in the *Eastern Standard*. . . . H. E. BENZEVAL, manager of the Regal cinema, Derby, had a local baker imprinting paper bags with the line "It's O. Kaye" as advertising for "The Inspector General," in which Danny Kaye, a prime British favorite, is starring. . . . A. E. SOUTHAL, manager of the Popular cinema, Derby, celebrated the 22nd Anniversary of his theatre with the showing of "The Hasty Heart." . . . R. S. BRAND, manager of the Ritz cinema, Southend-On-Sea, had a display of cowboy sombreros, furnished by a local hatter, as cost-free exploitation for "Ambush." . . . S. MOAR, assistant manager at the Gaumont Palace, Liverpool, built a display of dolls and puppets for "Oh, You Beautiful Doll." . . . G. WILLIAMS, manager of the Regent cinema, Chatham, found local merchant and military co-operation for the advertising of "Stage Fright." . . . ALEXANDER GRAY, manager of the Super cinema, Oxford, submits an impressive campaign on "She Wore a Yellow Ribbon" as an entry for the Quigley Awards, in which he obtained fine local cooperation.

Q REGINALD HELLEY, manager of the Regal cinema, Bridlington, sends a photo of the long queue, extending far down the street, on the opening day of "Annie Get Your Gun" with a seventy-foot streamer display adjoining the theatre. . . . A. D. PAVEY, manager of the Odeon theatre, Herne Bay, promoted a "Fancy Pants" display in cooperation with a local merchant with good resulting publicity. . . . The Round Table acknowledges a nice postcard from MISS LILY WATT, manager of Odeon theatre, Coatbridge, Scotland, who is vacationing in Rome, Italy. And news of her Junior Club Activities, in a showmanship letter from Lanarkshire. . . . New members of the Round Table include F. E. HUDSON, manager of the Regal cinema, Newbury, who released balloons to advertise "The Big Lift"; L. E. MEPSTED, manager of the Odeon theatre, Colindale, with a campaign on "Treasure Island," and J. G. CAMPBELL, manager of the Olympia cinema, Glasgow, who is doing all right with "Pride of Kentucky" and "Girl From Jones Beach" on a double-bill. . . . W. RODGERS, manager of the Lido cinema, Bolton, supplied three stunning girls with huge straw hats bannered to advertise "The Rugged O'Rioridans" and they made a hit a street ballyhoo, with plenty of escorts. . . . A. HEATON, assistant manager of the Ritz cinema, Keighley, has been promoted to manager of the Regal cinema, Beverley, Yorkshire. . . . ARTHUR WILLIAMS, manager of the Carlton theatre, Liverpool, and a new member of the Round Table, sends a newspaper picture of the attractive winner of his "Neptune's Daughter" contest. . . . And JOHN D. WILKINSON, manager of the New Coliseum cinema, Whitley Bay, had a tall and handsome winner in his contest on the same picture. . . . R. PARSONS, manager of the Royalty cinema, Birmingham, had ninety phone calls in answer to a "personal" he placed in the *Birmingham Mail* asking for 21-year-olds to help him celebrate the 21st Anniversary of the theatre.

Selling Approach

MY BLUE HEAVEN—20th Century-Fox. In Color by Technicolor. The 1950 musical that's a song, a kiss and a dance-step ahead of the times. Arthur Godfrey says, "It's so bright, and fresh, so alive with comedy and so tuneful—do yourself a favor and enjoy it." Styled to today! Betty Grable and Dan Dailey in another of the so successful series of Fox musical films. 24-sheet and other posters will make cut-outs, and the 6-sheet is a lobby standee of unusual quality just as it is. The herald is well-planned to key the campaign in smaller situations, use it and follow it's lead. Newspaper ad mats are lively and lilt with tuneful suggestion. Oversized mat No. 400 is another herald suggestion, if you want to print your own. The publicity mats will illustrate free newspaper space. Lots of good music in this, and Hollowe'en tie-ups. Merchant cooperation is suggested through several commercial deals and the "new baby" idea through a whole set of store ads can be used to place a cooperative page.

TEA FOR TWO—Warner Brothers. In Color by Technicolor. It's Tea-licious, Tea-lightful and Tea-rific. She came for tea and stayed for wedding cake. A story that's a joy to be told. They're two happy-go-honeys, who hitched their love to a song. All the tune-and-spoon hits. No 24-sheet, but a good 6-sheet for cut-outs. No herald, but an oversized newspaper ad mat that will enable you to print locally. One teaser ad, two columns wide, serves its purpose well, if somewhat limited as to numbers. Other newspaper ads were okay, with some that especially sell the musical idea of "No, No, Nanette" in film form. We like mat No. 303 which has lots of interest. Gordon MacRae and Doris Day are popular and this cast includes Eve Arden, Patricia Wymore, S. Z. Sakall, and others who will be liked. The "tea" idea is the strongest notion for exploitation tieups. First runs have had "Miss Hot Tea" and "Miss Iced Tea" in person, pouring tea and giving away tea bags in theatre lobbies, in cooperation with the National Tea Bureau or local dealers.

A LIFE OF HER OWN—Metro-Goldwyn-Mayer. The story of Lily James, the girl from Kansas, who took New York by storm, became a famous model and really lived "A Life of Her Own." Lana Turner's first picture in several years, and a plot that will intrigue every girl who aspires to fame. 24-sheet and other posters contain big cut-out heads of Lana Turner for your marquee and lobby display. There's a special "jumbo" herald which is a dandy; it's unusual in style and treatment, and will attract the teen-age girls as nothing you've used in years. Make a deal with your best store to underwrite the herald and distribute it to their customers. Newspaper ad mats are strong, with a vigorous pose of Lana, living her own life, in appropriate costume. It will interest the other sex, and the older ones. Ray Milland is co-starred, and he has his own following. Pressbook suggests contest to nominate "Miss Glamour" in your town and that's good cooperatively with your best local store. Plenty of tieups are shown.

FANCY PANTS—Paramount. In Color by Technicolor. It's a rootin' tootin' shootin' hilarity round-up, with "Deadeye Dude" Hope taming the West. "Home Cookin' Hope" is Whoopin' it up, with Lucille Ball as his pardner. He's dressed to kill; even funnier than "The Paleface." 24-sheet is made to order for huge cut-out of "Fancy Pants" with big lettering to match. Other posters equally good for the purpose. No herald, but over-sized ad mat No. 502 is recommended as an unusual local print job. Newspaper ads generally feature Hope in his pants, and it's a funny gag, in the ads. A set of teaser ads, four of them, 2-columns wide, sell the picture adequately. Lucille Ball is just as popular—and just as funny—as Hope, so play her up with equal billing. Round Table members here and abroad have made effective merchant tie-ups with stores selling "fancy pants" and one example held a fancy-pants contest. There are two songs in the picture, and this makes for music and record tieups, which will tie in for radio and disc-jockey plugs for the film.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 115 attractions and 11,354 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 18 preceding issues of the HERALD. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	41	32	35	—
Annie Get Your Gun (MGM)	83	80	20	—	—
†Armored Car Robbery (RKO Radio)	—	1	2	—	2
Asphalt Jungle, The (MGM)	—	10	65	56	19
Barricade (W.B.)	—	3	16	74	42
Big Hangover, The (MGM)	1	96	63	45	13
Big Lift, The (20th-Fox)	—	4	57	172	18
Black Rose, The (20th-Fox)	15	17	30	5	1
Bright Leaf (W.B.)	13	41	41	25	31
Broken Arrow (20th-Fox)	59	52	14	1	—
Caged (W.B.)	2	27	21	102	7
Captain Carey, U.S.A. (Para.)	1	8	53	87	36
Captive Girl (Col.)	—	1	2	8	1
Capture, The (RKO Radio)	—	—	1	13	6
Cargo to Capetown (Col.)	1	1	104	45	22
Cariboo Trail, The (20th-Fox)	1	18	34	7	—
Champagne for Caesar (U.A.)	—	23	32	12	6
Cheaper by the Dozen (20th-Fox)	184	62	12	67	4
Colt .45 (W.B.)	13	83	115	21	5
Comanche Territory (U.I.)	12	56	74	71	21
Convicted (Col.)	1	2	4	17	3
County Fair (Mono.)	—	1	2	—	1
Crisis (MGM)	—	—	13	31	33
Curtain Call at Cactus Creek (U.I.)	—	—	37	138	6
Damned Don't Cry, The (W.B.)	2	13	69	126	33
Daughter of Rosie O'Grady, The (W.B.)	4	48	96	101	16
D.O.A. (U.A.)	—	6	16	2	2
Desert Hawk (U.I.)	—	2	12	3	—
Destination Moon (E.L.C.)	1	13	4	2	—
Destination Tokio (W.B.)	1	1	1	—	8
Devil's Doorway (MGM)	—	—	3	2	—
Duchess of Idaho (MGM)	27	96	47	5	—
Eagle and the Hawk, The (Para.)	1	32	109	142	7
Fancy Pants (Para.)	—	10	36	14	5
Father of the Bride (MGM)	91	173	36	9	1
†Fireball, The (20th-Fox)	—	—	1	4	1
Flame and the Arrow, The (W.B.)	7	65	41	7	3
Fortunes of Captain Blood (Col.)	—	13	11	12	5
Furies, The (Para.)	—	3	22	16	12
Golden Gloves Story, The (E.L.C.)	—	—	11	5	6
Golden Twenties, The (RKO Radio)	1	4	1	1	—
Good Humor Man, The (Col.)	—	3	21	96	11
Great Jewel Robber, The (W.B.)	—	2	2	4	3
Gunfighter, The (20th-Fox)	4	42	101	67	37
Happy Years, The (MGM)	—	2	38	11	4
High Lonesome (E.L.C.)	—	—	4	8	—
I Was a Shoplifter (U.I.)	—	—	2	5	2
In a Lonely Place (Col.)	—	—	9	42	21
Intruder in the Dust (MGM)	—	1	1	1	6
Iroquois Trail (U.A.)	—	1	6	1	—

	EX	AA	AV	BA	PR
Jackie Robinson Story, The (E.L.C.)	—	13	14	7	91
Kill the Umpire (Col.)	—	17	52	107	20
Kiss for Corliss, A (U.A.)	1	1	8	9	2
Kiss Tomorrow Goodbye (W.B.)	—	1	10	7	10
Lady Without a Passport, A (MGM)	—	—	14	16	14
Lawless, The (Para.)	—	2	12	28	13
Life of Her Own, A (MGM)	—	4	6	14	1
Louisa (U.I.)	4	15	26	12	—
Love That Brute (20th-Fox)	—	—	5	95	28
Lucky Loser (Mono.)	—	1	3	1	1
Ma and Pa Kettle Go to Town (U.I.)	86	87	75	44	1
†Men, The (U.A.)	—	—	2	1	5
My Blue Heaven (20th-Fox)	13	19	15	1	—
My Friend Irma Goes West (Para.)	7	74	67	29	2
Mystery Street (MGM)	—	6	6	3	3
†Next Voice You Hear, The (MGM)	—	—	—	2	5
Night and the City (20th-Fox)	—	1	30	14	11
No Man of Her Own (Para.)	—	7	34	81	64
No Sad Songs for Me (Col.)	1	2	36	61	57
One Way Street (U.I.)	—	—	5	4	5
Our Very Own (RKO Radio)	31	14	17	1	—
Outriders, The (MGM)	1	18	75	75	74
Panic in the Streets (20th-Fox)	—	—	1	14	9
Peggy (U.I.)	2	30	89	12	4
†Petty Girl (Col.)	1	—	5	1	—
Please Believe Me (MGM)	—	11	104	48	16
Pretty Baby (Col.)	—	—	7	20	25
Reformer and the Redhead, The (MGM)	2	15	125	89	38
Return of the Frontiersman (W.B.)	—	2	8	13	5
Riding High (Para.)	4	33	76	95	14
Rock Island Trail (Rep.)	—	5	21	20	14
Rocketship XM (Lippert)	7	10	9	3	4
Rogues of Sherwood Forest (Col.)	—	99	22	29	5
Saddle Tramp (U.I.)	—	4	3	3	—
Samson and Delilah (Para.)	12	21	5	—	1
Savage Horde, The (Rep.)	—	1	6	13	2
Secret Fury, The (RKO Radio)	—	—	15	148	34
711 Ocean Drive (Col.)	2	23	34	5	—
Shadow on the Wall (MGM)	8	6	5	9	24
Side Street (MGM)	—	3	44	68	11
Sierra (U.I.)	—	15	46	15	6
Skipper Surprised His Wife, The (MGM)	—	3	17	42	8
†So Young, So Bad (U.A.)	—	—	1	4	1
Spy Hunt (U.I.)	—	—	4	2	—
Stage Fright (W.B.)	—	3	88	19	33
Stars in My Crown (MGM)	71	25	15	5	—
Stella (20th-Fox)	—	3	46	53	24
Summer Stock (MGM)	2	12	15	3	—
Sunset Boulevard (Para.)	10	5	10	14	11
Tea for Two (W.B.)	5	7	2	2	—
Three Came Home (20th-Fox)	6	63	76	45	6
Three Little Words (MGM)	25	42	31	—	—
Ticket to Tomahawk, A (20th-Fox)	10	6	73	104	24
Torch, The (E.L.C.)	—	—	—	8	2
Treasure Island (RKO Radio)	5	19	42	5	3
Trigger, Jr. (Rep.)	—	1	4	5	—
Union Station (Para.)	—	1	8	12	4
Wabash Avenue (20th-Fox)	6	40	80	106	18
Wagonmaster (RKO Radio)	—	8	11	100	8
Where the Sidewalk Ends (20th-Fox)	1	—	26	19	16
White Tower, The (RKO Radio)	1	5	17	31	4
Winchester 73 (U.I.)	26	84	68	14	4
Woman of Distinction, A (Col.)	—	6	32	75	16
Woman on Pier 13, The (RKO Radio)	—	3	9	20	2
Yellow Cab Man, The (MGM)	4	22	74	80	2

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Legion of Decency Approves Four, Rejects Two Films

The National Legion of Decency this week approved four of the six new pictures reviewed, and rejected two. In Class A-1, morally unobjectionable for general patronage, were "Farewell to Yesterday," "Redwood Forest Trail" and "Wyoming Mail." In Class A-2, morally unobjectionable for adults, was "The Fuller Brush Girl." "Paris,

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MPIC to Assist U. S. Film Production

The Motion Picture Industry Council, Hollywood, has set plans to organize a production advisory panel to aid the Government in producing informational and armed service films. As yet the Government has not received the plan. It is being held up pending completion of related plans for exhibition and distribution.



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The Jackpot

20th-Fox—Quiz Program Blues

From beginning to end this is one of those delightful pictures that sets out to do nothing but entertain and succeeds admirably with the aid of excellent performances, a hilarious script and well-timed slapstick. It's pure fun and nonsense throughout, but the customers should love it. The picture is based on a theme that appears to have everlasting appeal for the screen—the quiz program and its lucky (though unhappy) winner. It takes some healthy swipes at radio, but it's all done in fun.

Its cast is headed by the capable James Stewart, who performs brilliantly in a part that appears to have been written specifically for him by Phoebe and Henry Ephron who did the craftsmanlike screenplay from a story by John McNulty in the *New Yorker*. Stewart is lovably awkward as a small-town fellow whose family suddenly is showered with gifts when he wins a \$24,000 jackpot prize on a nationwide radio quiz program.

The supporting cast all stand out for their exquisite performances. Barbara Hale as Stewart's harassed wife once again proves that she is a most capable actress; James Gleason has a sympathetic part; Fred Clark is superb as Stewart's irate boss and Alan Mowbray amuses as the effeminate interior decorator who turns the Stewart parlor into his idea of something "modern."

Director Lang is to be credited with a lot of the touches that make this picture as good as it is. He gets the most out of his actors and adds an abundance of ideas that will have the audience rolling in the aisles. One of the outstanding scenes is the one when Stewart's little son, Tommy Rettig, gets his head stuck in the landing while his jittery father waits for that decisive phone call from the radio program. "Jackpot" was produced by Samuel G. Engel.

The Ephrons are to be congratulated on their script which fairly crackles with clever and funny dialogue and never seems forced, although some scenes are too long. The story tells of Stewart who wins a quiz program jackpot and in the days following is showered with everything from a pony to a washing machine and a French portrait painter (female version). When he finds out he has to pay income tax on his gifts there is a domestic crisis which eventually lands Stewart in jail. There's a happy ending as various misunderstandings are cleared up.

Seen at a preview at the Academy of Music in New York. The audience had a wonderful time. Reviewer's Rating: Excellent.—FRED HIRT.

Release date, November, 1950. Running time, 85 minutes. PCA No. 14685. General audience classification.

Bill Lawrence	James Stewart
Amy Lawrence	Barbara Hale
Harry Summers	James Gleason
Fred Clark, Alan Mowbray, Patricia Medina, Natalie Wood, Tommy Rettig, Robert Gist, Lyle Talbot, Charles Tannen	

Rocky Mountain

Warner Bros.—Patrol in the West

Grandly executed and brilliantly photographed, this is a big-scale Western along traditional action lines which should please and excite all around. It also has an unusual angle that should make it a special favorite in the south.

It's a well-acted story that tells of a patrol of the Confederate Army prowling the far ranges of California in a last desperate attempt to round up an army for the failing Confederacy. Because the patrol, under the leadership of Errol Flynn, saves a coach—and Patrice Wymore—from a band of attacking Indians, it fails in its mission but the honor of the south is upheld.

Flynn makes a tough and yet gentle hero in a film which lacks nothing in its action scenes, but at times gets a bit tangled in conversation as the patrol is marooned on the Rock, a vast and gaunt formation in the California-Nevada desert. Winston Miller and Alan LeMay did the screenplay from a story by Mr. LeMay. If the yarn lacks credibility, it has been brought to the screen with great skill and considerable knowledge of what the audience demands.

William Keighley was the director and William Jacobs the producer of "Rocky Mountain," which owes some of its best effects to the excellent camera work of Ted McCord. All supporting parts are filled by capable performers, particularly Scott Forbes as Lieutenant Rickey, Guinn Williams as Pap Dennison, Dick Jones as Jim Wheat and Slim Pickens as Plank.

The picture excels whenever it indicates scope and movement taking place on vast stretches of ground. It blazes with action in its Indian attacks and at times goes soft with sentiment as love-at-first-sight overcomes North-South prejudices. An unusual touch comes at the end when Flynn and his southern patrol are massacred by the Indians before a Northern troupe can reach them. They die in an attempt to draw off the Indians while Patrice escapes. At the climax, the Confederate flag is raised on the Rock.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Very Good.—F. H.

Release date, November 11, 1950. Running time, 83 minutes. PCA No. 14684. General audience classification.

Lafe Barstow	Errol Flynn
Johanna Carter	Patrice Wymore
Lt. Rickey	Scott Forbes
Guinn Williams, Dick Jones, Howard Petrie, Slim Pickens, Chubby Johnson, Buzz Henry, Sheb Wooley, Peter Coe	

To Please a Lady

MGM—There Is Only One Gable

Exhibitors who have been voting in the *HERALD-Fame* Money Making Stars Poll for the last 17 years know what Clark Gable can do for their audience or they wouldn't have voted him one of the Big Ten year after year. And that is nearly all they have to know about this picture. It is Gable being more like Clark Gable than ever.

Here, too, for the marquee and lobby are Barbara Stanwyck, Adolphe Menjou, automobile racing scenes from the midjet cars to stunt driving to big car racing and the Indianapolis Speedway, and a satin smooth production and direction job by Clarence Brown. Always in the foreground, though, is Gable in the time-proved role of the dashing lover, half good, half bad, taming the high spirited woman who doesn't know she loves him until he slaps her.

Lifting the picture from the formula class, however, is a reasonably creditable story, realistic and detailed auto racing sequences and a generally polished and sophisticated handling manifested throughout, but especially in the more titillating love scenes.

The star plays a devil-may-care racing driver back from the war with a chest full of medals, and a "win the race no matter who gets hurt" philosophy. Stanwyck is a lady columnist who, irked by his hard disdain, crucifies him in print because of a series of fatal crashes for which she blames him. Barred from the midjet tracks after the publicity, Gable saves enough as a stunt driver to buy and enter a car in the Indianapolis race in the big event. He sacrifices his lead and crashes his own car to give a competing driver a break, thus resolving the lady's doubts about loving him.

The picture is a top quality combination of most of the things audiences have always indicated they wanted. It has appeal for the men in the racing sequences and for the women in the boudoir.

Previewed at Loew's 72nd Street theatre, where the preview-minded patrons said they liked it. Reviewer's Rating: Very Good.—JAMES D. IVERS.

Release date, October 13, 1950. Running time, 91 minutes. PCA No. 14737. General audience classification.

Mike Brannan	Clark Gable
Regina Forbes	Barbara Stanwyck
Gregg	Adolphe Menjou
Will Geer, Roland Winters, William McGau, Lela Bliss, Emory Parnell, Frank Jenks, Helen Spring, Bill Hickman, Lew Smith	

The Miniver Story

MGM—A Sequel

Those who saw and nostalgically remember "Mrs. Miniver" will draw best enjoyment from its sequel. Those who never met the gallant British family when England faced Dunkerque in the dark days of the war will find "The Miniver Story" worth their time. Quiet

(Continued on following page)

SHOWMEN'S REVIEWS

THE RELEASE CHART

(Continued from preceding page)

in mood and even in pace, it strums the emotional strings largely through the appealing performance of Greer Garson.

Once again, of course, she is Mrs. Miniver. Once again, she is the lady of dignity and understanding. This is her story, according to Walter Pidgeon, whose off-screen voice weaves in and out of the film as a guide to the narrative.

In story content, the film is thin—in fact, too thin for its 104 minutes. Victim of the hardships and the anxieties of war, Miss Garson has developed an illness destined to prove fatal in six months. Indicated as a heart condition, specific definition is never offered. Her remaining time allotted, she sets out to readjust her reunited family—Pidgeon back from the occupying forces in Germany; Cathy O'Donnell, their daughter, returned from service in Egypt, and William Fox, their son, from his haven in America.

Much of the film concerns itself with this situation. The principal problem deals with the tact with which Miss Garson meets her daughter's infatuation for Leo Genn, married army officer, and how she solves it to the general understanding of the principals. In a long episode, Genn dominates his footage and, while it is something of an acting triumph for him, it has only a circumstantial bearing on the rest of the film as a whole.

"The Miniver Story" appears slated to appeal chiefly to women with a ready handkerchief at their beck and call. Actually, however, this sequel never catches up with its predecessor. Aside from Miss Garson and Genn, in his one big moment, other performances are perfunctory. However, it is a decided talking point that this is Miss Garson's first since "That Forsyte Woman" of about a year ago and that "The Miniver Story" reunites her with Pidgeon in a further chapter of their lives.

H. C. Potter directed from a script by Ronald Millar and George Froeschel. Sidney A. Franklin produced in London.

Seen at MGM home office. Reviewer's Rating: Good.—RED KANN.

Release date, October 20, 1950. Running time, 104 minutes. PCA No. 14268. General audience classification.

Kay Miniver Greer Garson
Clem Miniver Walter Pidgeon
John Hodiak, Leo Genn, Cathy O'Donnell, Reginald Owen, Henry Wilcoxon, Anthony Bushell, Richard Gale, Peter Finch, William Fox, Cecily Paget-Bowman, Ann Wilton, Paul Demel

Woman on the Run

Universal-International—Search for a Man

Here is a fairly clever plot idea—the hunt for a murder witness by the police, the murderer, and the wife of the witness—that falls short and into the ranks of the routine because of poor story timing. Some of the characters and their actions are unbelievable, but there are sufficient suspenseful moments to make the film entertaining fare.

Howard Welsch, producer, and Norman Foster, director, have used the highly-imaginative photography of Hal Mohr to create a fine atmosphere of intrigue. One of the final scenes, shot on a roller coaster while a murder is being attempted below, should leave the audience in a state of pulsating excitement.

The story opens with Ross Elliott witnessing a murder and consequently running away from the police and Ann Sheridan, his indifferent wife. Police inspector Robert Keith tries to enlist Miss Sheridan's aid to find Elliott and use him as a witness but she refuses.

Dennis O'Keefe, a newspaperman, offers her \$1,000 for an exclusive interview with her husband when she finds him. O'Keefe's true reason for wanting to find Elliott is to kill him as he is the only witness to the killing he committed. The audience is allowed to discover too early in the drama that O'Keefe is the murderer and the element of mystery is lost.

Unaware he is the killer, although it is obvious, the wife agrees to the reporter's deal and the two successfully track down the witness. A

police bullet ends O'Keefe's nefarious career and brings the couple to realize they are still in love.

O'Keefe plays one of his rare unsympathetic parts and the role is not a good one. He does the best possible job portraying the unconvincing full-time reporter who also heads a gang of mobsters. Miss Sheridan and the rest of the cast force a bit to sustain the action but give acceptable performances.

Reviewed at the home office in New York. Reviewer's Rating: Good.—ROBERT H. PERILLA.

Release date, September, 1950. Running time, 77 minutes. PCA No. 14689. General audience classification.

Eleanor Ann Sheridan
Danny Dennis O'Keefe
Inspector Ferris Robert Keith
Frank Ross Elliott
Frank Jenks, John Qualen, J. Farrell McDonald, Thomas P. Dillon

Wyoming Mail

Universal-International—Saving The Mail

Here is a big Technicolor Western with a big cast and an interesting story that should entertain most patrons. Producer Aubrey Schenck and director Reginald LeBorg have taken a typical situation and turned out a fine product.

Stephen McNally is perfectly cast as the prize fighter and secret serviceman out to solve the mystery of a group of raids on the mail trains in Wyoming. McNally is a hard-as-nails type and carries his role easily and effectively.

Howard da Silva once again portrays the villain in the drama. This time he poses as a railroad guard but in reality is one of the leaders of the train robbers. He doesn't get too much of a chance to be really mean but takes advantage of every opportunity to prove his ability to portray the type.

Cast as the frontier saloon songstress involved in the robberies, Alexis Smith forces a bit but does an acceptable job. The rest of the cast supports capably and keeps the film running at smooth pace.

In his endeavor to break up the gang and find out the top man, McNally poses as a bank robber and is committed to prison. Here he discovers the warden by threats and torture in "the pit" is extorting unrecovered loot from his prisoners. After spending a stretch in this torture chamber, McNally escapes and joins the gang.

Alexis, thinking Steve a criminal, warns him to get away from the gang because she loves him. Steve returns her affection but stays on to finish his job. Later he discovers she is a member of the gang and is disillusioned. But all works out well in the end, with the gang put to rout and Miss Smith pardoned to marry McNally.

Reviewed at the home office. Reviewer's Rating: Very Good.—R. H. P.

Release date, October, 1950. Running time, 87 minutes. PCA No. 14690. General audience classification.

Steve Stephen McNally
Mary Alexis Smith
Cavanaugh Howard da Silva
Ed Begley, Dan Riss, Roy Roberts, Whit Bissell, James Arness, Armando Silvestre, Richard Jaeckel, Frankie Darro, Felipe Turich, Richard Egan, Gene Evans, Frank Fenton, Emerson Treacy

Holiday Rhythm

Lippert—Variety Musical

Packing 18 specialty acts and 15 song numbers tightly inside its 60 minutes of running time, this first production by Jack Leewood for Lippert Productions is easily the liveliest, fastest and brightest entertainment of its kind ever filmed in its category. With Mary Beth Hughes, Wally Vernon and David Street as principals roving the world with humorous disregard of time and distance, the slight but sufficient script by Lee Wainer embraces swiftly performed specialty acts ranging from ice-skaters to Chinese jugglers, cowboy singers to Dixieland bands, floor-show orchestras to hula dancers and tumblers to trained birds.

Producer Leewood's special contribution to

the prevailing technique of making this kind of a picture is his elimination of lulls between turns, pauses for applause, and interpolations of explanatory dialogue. He used the cream of each specialty, cutting away the build-up stuff, and got from one to another in a twinkling of the camera's eye. (If vaudeville had used the Leewood method it wouldn't have died.) It's hard to see how the picture can miss.

The script opens with rehearsal of a television show offered an airline executive for sponsorship. Street, the producer, sustains a bump on the head, passes out, and dreams the show which then becomes the picture, a world tour on which the 18 acts are encountered, and revives at the finale just to tie it all up. Jack Scholl directed admirably.

Of the 18 acts included, Tex Ritter and the Cass County Boys, Chuy Reyes and his orchestra, and the George Arnold ice show are possibly the best known, although a great deal of top entertainment is provided by others less widely established.

Although the picture runs 60 minutes as reviewed, a 70-minute version is provided for exhibitors in single-bill areas. The 70-minute version will be supplied to the Atlanta, Charlotte, Dallas Memphis, New Orleans and Philadelphia exchanges.

Reviewed at the studio. Reviewer's rating: Very Good.—WILLIAM R. WEAVER.

Release date, October 13, 1950. Running time, 60 minutes (70-minute version available). PCA No. 14657. General audience classification.

Alice Mary Beth Hughes
Larry David Street
Klaxon Wally Vernon
Donald McBride, Alan Harris and 18 specialty acts.

State Secret

Columbia-Lauder-Gilliat—Pursuit

This importation, produced by the British team of Frank Lauder and Sidney Gilliat, in association with London Films, and released in the United States by Columbia, has two elements in its favor as screen merchandise, Douglas Fairbanks, Jr., and a rather high degree of suspense action which should be found appealing.

The somewhat implausible story, written and directed by Gilliat, finds Fairbanks, as a famed American surgeon, the object of a shoot-to-kill pursuit by the secret police of a mythical mid-European dictatorship. The melodramatic chase through the streets of the capital city, and later the attempted escape over the wild mountain passes gives the picture its pace and the greater measure of its entertainment quality. The mountain climbing sequences are good.

Visiting in England, Fairbanks is decoyed to the European country, and discovers that the operation he has to perform is on the dictator. When the latter dies, Fairbanks is the object of a vicious pursuit, since it is vital that the death does not become public knowledge. Fleeing, Fairbanks seeks help from an English-speaking actress, Glynis Johns, and the two are harried across the country as they seek to escape. Eventually caught, and the girl wounded, they are about to be shot when word comes that the substitute for the dead dictator has been assassinated in public and therefore there is no secret concerning his death. The couple, now in love, of course, leave for England and safety.

Jack Hawkins is effective as the secret police head, and the rest of the cast is satisfactory without being distinguished.

Reviewed in New York projection room. Reviewer's Rating: Good.—CHARLES S. AARONSON.

Release date, December, 1950. Running time, 97 minutes. PCA No. 14712. General audience classification.
Dr. John Marlowe Douglas Fairbanks, Jr.
Lisa Glynis Johns
Colonel Galcon Jack Hawkins
Theodor Herbert Lom
Dr. Revo Karel Stepanek
Walter Killa, Carl Jaffe, Olga Lowe, Therese Van Kye, Hans Moser, Eric Pohlmann, Peter Illing, Paul Demel, Anton Doffring, Leonard Sachs, Robert Ayres, Howard Douglas, Martin Boddey, Russell Waters, Arthur Howard, Gerard Heinz, Leslie Linder, Leo Bieber, Nelly Arno, Danny Green, Arthur Reynolds, Richard Melinas, Louis Wiechert, Gerik Schjelderup

Tripoli

Paramount-Pine-Thomas— Desert Adventure

William H. Pine and William C. Thomas have come up with a satisfactory action film that could be judiciously edited from its present hour and a half running time for better results. Beautifully photographed in Technicolor, the film was directed by Will Price and boasts a cast including Maureen O'Hara, John Payne, Howard Da Silva and Philip Reed. Exploitation-wise exhibitors would do best to concentrate on the adventure aspects of the picture.

"Tripoli" follows a standard pattern although it takes a little while before the action really starts. Once it does, however, there is enough to satisfy any outdoor fan, with Bedouins riding through the desert, their capes flowing in the wind; a desert sandstorm, and the capture forces of a city in Tripoli. It's he-man stuff.

With the U. S. Marines so much in the news lately, "Tripoli" is, in a sense well-timed, too, a fact exhibitors might remember when planning merchandising. Their story takes place at the beginning of the 19th Century when pirates from Tripoli are challenging America's rights to the seas. It falls upon Payne, a marine lieutenant, to plan the capture of the city of Derne in Tripoli, aided by the Navy.

Payne sets out to make a deal with a dis-

credited Arab chieftain, Reed, who will regain his title if he helps the U. S. capture the city. Reed is at heart a traitor and almost succeeds in fouling up the plans of the U. S. forces. However, everything comes out right at the fadeout, with Miss O'Hara, who had been Reed's lady, winding up with Payne.

The action and desert scenes, as well as the battle sequences, are excellently done. Running through the whole picture is good natured rivalry between the Marines and the Navy. Winston Miller wrote a pleasant screenplay from a story by Price and Miller.

Payne, Miss O'Hara and the other leads are adequate in their parts.

Reviewed at the Paramount screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, November, 1950. Running time, 95 minutes. PCA No. 15424. General audience classification. Countess D'Arneau Maureen O'Hara
Lieutenant O'Bannon John Payne
Captain Demetrios Howard da Silva
Hamet Karamanly Philip Reed
Grant Withers, Lowell Gilmore, Connie Gilchrist

Big Timber

Monogram—Logging Country Drama

Roddy McDowall gives one of his best recent performances in this Lindsley Parsons production of a story by Warren Wilson about a

young man who goes to work in a logging camp to fulfill a boyhood ambition and runs into complications which threaten disaster. The thorough camera coverage of the timber country and the procedures and processes of the logging industry provide impressive background for a tale especially suited to the entertainment tastes of the younger generation but substantial enough for patrons of all ages. Direction by Jean Yarbrough is straightforward and effective.

The story brings McDowall to the logging camp as protege of Tom Greenway, an older man whom he has known previously, and into romantic range of Jeff Donnell, a personable young woman presiding over the camp commissary. A jealous fellow-worker rigs matters to that McDowall is made to appear an incompetent bungler, and for a time it appears that he will lose his job, but he proves himself by successfully conveying an injured woodsman to a hospital in a careening truck whose brakes have been tampered with by the jealousy-motivated worker responsible for all McDowall's troubles.

Reviewed at Grauman's Chinese theatre, Hollywood, where a midweek audience indicated satisfaction. Reviewer's Rating: Good.—W. R. W.

Release date, September 10, 1950. Running time, 73 minutes. PCA No. 14538. General audience classification.

Roddy McDowall, Jeff Donnell, Tom Greenway, Ted Hecht, Lyn Thomas, Gordon Jones, Robert Shayne, Lyle Talbot.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 474-475-476, issue of September 2, 1950.

Feature product by Company starts on page 465, issue of September 2, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable for Adults; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Natl' Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1	Good
Abilene Town	Realart	Randolph Scott-R. Fleming (reissue)	Sept. 1, '50	89m	Jan. 12, '46	2793			Good
Across the Badlands (262)	(Col.)	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2	
Alias Mike Fury	RKO	Victor Mature-Terry Moore	Dec. 2, '50		Aug. 19	(S)443			
All About Eve (030)	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485			Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	July 22	398		B	
Amazing Mr. Beecham (Brit.) (021)	ELC	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2	Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2	Excellent
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1	Fair
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	July 29	(S)406		A-1	
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B	Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B	Excellent
Astonished Heart, The (Brit.) (980)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B	Very Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mara	June 26, '50	90m	June 17	347	AY	A-2	Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2	Good
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2	Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B	Good
Bayonet Charge	Realart	Jean Gabin-Ellen Drew (reissue)	Aug. 1, '50	94m					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		
				(S) Synopsis	Page		L. of D.	Herald Review	
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		A-1	
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2	Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2	Fair
Between Midnight and Dawn (328)	(Col.)	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1	Good
Big Cage, The	Realart	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46			
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511			Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blazing Sun (246)	(Col.)	Gene Autry-Anne Gwynne	Nov., '50		Sept. 30	(S)503			
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1	Fair
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170	AYC	A-2	Fair
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Blues Busters (4916)	Mono.								
(formerly Bowery Thru)									
Bodyhold (216)	Col.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m					
Bomba and the Hidden City (4906)	Mono.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bond Street (Brit.)	Stratford	J. Sheffield-Sue England	Sept. 24, '50	71m				A-1	
Borderline (909)	Univ.	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Border Rangers (4933)	Lippert	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Treasure	RKO	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502			Average
Born to Be Bad (for. Bed of Roses)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478			Fair
Boy from Indiana (024)	ELC	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Branded	Para.	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Breaking Point, The (005)	WB	Alan Ladd-Mona Freeman	Not Set		Sept. 9	(S)479			
Bright Leaf (928)*	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Buccaneer's Girl (color) (912)	Univ.	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Bunco Squad	RKO	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
		Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Law Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea	Para.	Documentary	Oct., '50	58m	Sept. 30	502			Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50						
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m					
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m	Sept. 16	(S)487			
Congolaise	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted (324)	(Col.)	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AYC	A-2	Excellent
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434			Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizbeth Scott	Oct., '50	98m	Aug. 12	433		B	Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398			Good
Deported	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m			AYC		
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1	
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502		A-2	Very Good
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1	
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average

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				Issue	Page		L. of D.	Herald Review	
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2	Excellent
Ellen	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	AY	A-2	
Emergency Wedding	Col.	Larry Parks-Barbara Hale	Nov., '50	66m	Sept. 30	(S)503			
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness (Brit.)	ELC	Robt. Montgomery-Leslie Banks	Sept., '50	104m	July 29	405	AY	A-2	Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AYC		Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Stallion, The (069)	ELC	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordan (See Thelma Jordan)									
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Forbidden Jungle (070)	ELC	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass (Brit.)	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Four Days Leave	ELC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486		A-1	Fair
Fuller Brush Girl (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486			Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
GIRL from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	A	A-2	Very Good
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2	
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Dec., '50	97m	June 24	(S)358		A-1	
Golden Twenties, The (021)	RKO	Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	ELC	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty of Treason (022)	ELC	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397			Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Guns A'Blazin' (formerly Law and Order)	Realart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56			
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 1948	(17)	AY	A-2	
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486			Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Fair
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50		Sept. 30	(S)503			
Harvey	U-I	James Stewart-Josephine Hull			Sept. 30	(S)502			
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	86m				A-1	
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354			Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
Hoodown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Rhythm (4911)	Lippert	All-star cast	Oct. 13, '50	60m	Oct. 7	510			Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1	Good
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m					
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
House of Dracula	Realart	Lon Chaney-J. Carradine	Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House of Frankenstein	Realart	Boris Karloff-Lon Chaney	Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S)358	AYC	A-1	
IF This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m				A-1	
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1	Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477		A-1	Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
Intruder Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414			Fair
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
It Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1	Very Good
Jackpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509			Excellent
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC		Good

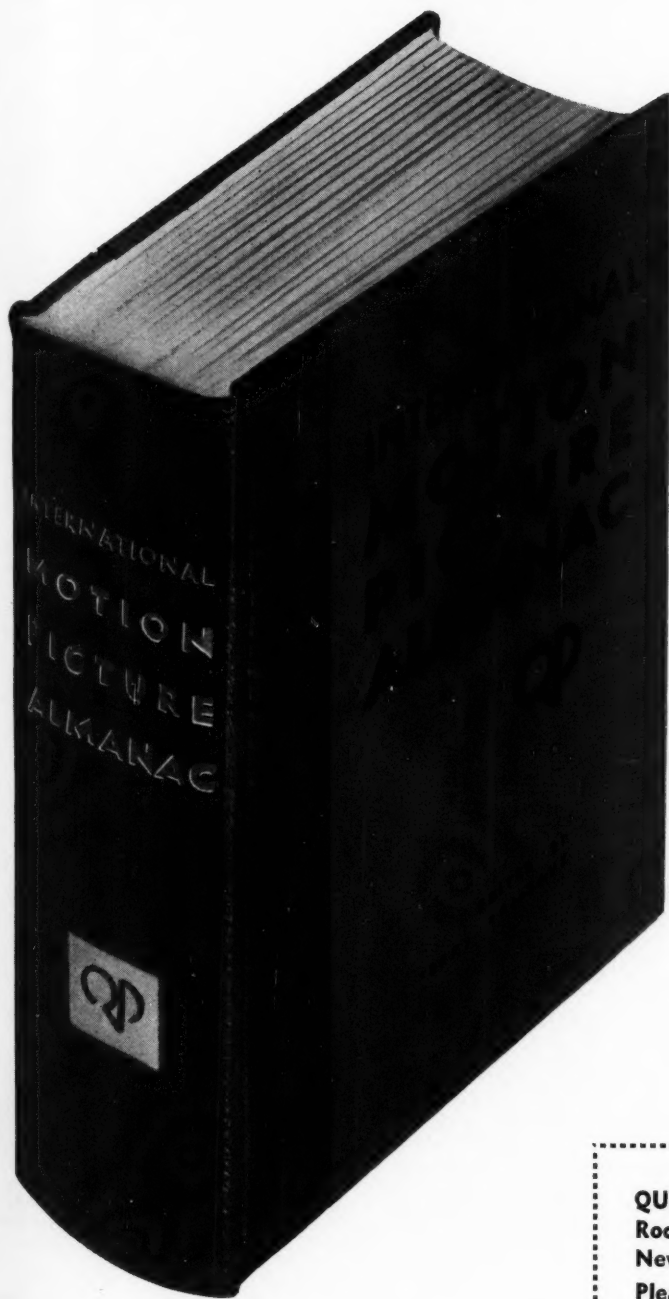
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		
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Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono. UA	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414		C	Good
KANGEROO KID	ELC	Dorothy Malone-Veda Borg	Oct., '50						
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Killer That Stalked New York (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin		79m					
Kill or Be Killed (029)	ELC	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	B	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.) (031)	ELC	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B	Excellent
King Solomon's Mines (color)	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		B	Very Good
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Last of the Buccaneers (color)	Col.	Paul Henreid-Jack Oakie	Oct., '50						
Lawless, The (4923)	Para.	MacDonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Sept. 16	(S)487			
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442		A-2	Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B	Good
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238			
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477		A-2	Average
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC		Very Good
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2	
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B	Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50	89m	Sept. 9	(S)479	A	A-2	
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Nov. 4, '50		Sept. 30	(S)503			
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Massacre Valley (4954)	Mono.	Johnny Mack Brown	Nov. 26, '50	58m					
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	July 8	(S)374	AYC	A-1	
Miniver Story, The (Brit.) (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509			Good
Missouri, The	Rep.	Monte Hale	Oct. 1, '50						
Mister 880 (024)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1	Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field R. Clarke	Oct. 15, '50	66m	Apr. 8	254	AY	A-2	Average
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC		Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Nov., '50						
Mrs. FitzHerbert (Brit.)	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Sept. 2	457	AYC	A-1	Good
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B	Excellent
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Diana Decker	Apr. 16, '50	58m	Apr. 22	271	A	B	Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NAGANA	Realart	Tala Birell-Melvyn Douglas (reissue)	Aug. 15, '50	74m	Jan. 7, '33	27			
Nancy Goes to Rio (color) (19)*	MGM	A. Sothern-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359			
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
North of the Great Divide (color)	Rep.	Roy Rogers-Penny Edwards	Oct. 1, '50		Sept. 23	(S)495			
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
No Way Out (025)	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
OLD Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2	Good
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outrage	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B	Good
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent
Paper Gallows (Brit.)	ELC	Dermott Walsh-Rona Anderson	Sept., '50						

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Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1	Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair
Perfect Woman, The (Brit.) (015)	ELC	Stanley Holloway-Patricia Roc	Apr., '50	73m				B	
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m					
Place in the Sun, A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S) 479			
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2	Good
Prehistoric Women	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50						
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493		A-2	Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnett	Oct. 26, '50	55m	Sept. 16	(S) 487			
Rapture	ELC	Glenn Langan-Elsy Albin	Apr., '50	79m	Apr. 15	263		A-2	Fair
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494			Average
Reformer and the Redhead, The (25)*	MGM	Jane Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 5	(S) 414	AYC	A-1	Good
Renegades of the Sage	Col.	Charles Starrett-Charley Burnett	Nov. 24, '50	56m				A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1	
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1	Good
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2	Average
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Feb. 11, '50	60m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B	Good
Right Cross (104)	MGM	Jane Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441		A-1	Good
River Gang	Realart	Gloria Jean-John Qualen	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1	Good
Rocking Horse Winner, The (Brit.)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2	Very Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1	Good
Rocky Mountain	WB	Erroll Flynn-Patricia Wymore	Nov. 11, '50	83m	Oct. 7	509			Very Good
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov., '50						
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477			Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Apr. 8, '50	83m	Apr. 1	246	AYC	A-1	Good
Rustlers on Horseback	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50						
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1	Good
Salt Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1	Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2	Excellent
San Francisco Docks	Realart	Barry Fitzgerald-Burgess Meredith	Oct. 15, '50	66m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2	
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1	Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set	72m					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Oct., '50		Aug. 26	450			Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2	Good
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A		Good
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Sept. 2	457	A	B	Good
Side Show (4924)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		A-1	Good
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2	Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S) 390		B	
Silver Raiders (4943)	Mono.	Whip Wilson-Andy Clyde	Aug. 20, '50	55m	Sept. 2	(S) 459		A-1	
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2	Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S) 278	AYC	A-1	Very Good
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2	Good
Sleeping City, The (930)	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A		Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	A-1	Good
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Oct. 3, '50	90m					
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50						
So Proudly We Hail! (4913)	Para.	C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170	A	A-2	Fair
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	AY	A-2	Fair
Southside 1-1000 (AA17)	A.A.	Don DeFore-Andrea King	Nov. 12, '50						Good
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2	Good
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1	Good
Spirit of Culver	Realart	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realart	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1	Very Good
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	A-2	Excellent
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213		A-1	Very Good
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2	Fair
State Secret (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50	97m	Oct. 7	510	A	A-1	Good
St. Benny the Dip	ELC	Dick Haymes-Nina Foch	Oct. 10, '50						
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1	Fair
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Nov. 18, '50						
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1	Good
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 18, '50	81m	Feb. 25	206	A	A-2	Fair
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50						
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1	Excellent
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC		Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis Issue	Page		L. of D.		
Sun Sets At Dawn, The (Brit.) Surrender (5001)	ELC Rep.	Sally Parr-Philip Shawn Vera Ralston-John Carroll	Not Set Sept. 15, '50	71m 90m	Sept. 30	(S) 503	A	A-2	
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC		Fair
Taming of Dorothy, The (Brit.) Tarnished (4910)	ELC Rep.	Jean Kent-Robert Beatty Dorothy Patrick-Arthur Franz	Sept., '50 Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Nov. 15, '50						
Third Man, The (Brit.)*	Salznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A		Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June, '50	63m			AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
Toast of New Orleans (color) (103)	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	103m	Aug. 26	450	AYC	A-1	Good
To Please a Lady (105)	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509			Very Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S) 178	AYC	A-1	
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477			Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S) 390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511			Good
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m					
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50						
Two Weeks With Love (color)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50		Sept. 30	(S) 502			
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S) 305	AYC	A-1	
UNDER Mexicali Stars	Rep.	Rex Allen-Dorothy Patrick	Nov. 1, '50						
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390	AY	A-2	Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC		Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Not Set						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50	81m	Sept. 2	458			Fair
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S) 223	AYC	A-1	
West Point Story	WB	James Cagney-Virginia Mayo	Nov. 25, '50						
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458		A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Not Set	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Mono.	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	Not Set	94m	July 29	(S) 406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008) (formerly I Married a Communist)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
Woman on the Run	Univ.	Ann Sheridan-Dennis O'Keefe	Sept., '50	77m	Oct. 7	510	A		Good
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC		Average
Wyoming Mail (color)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AYC		Very Good
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	68m	Mar. 4	214	AYC	A-1	Average
Young Lovers, The (020) (formerly Never Fear)	ELC	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

FEATURES LISTED BY COMPANIES—PAGE 465, SEPT. 2, 1950
SHORT SUBJECTS CHARTS APPEARS ON PAGES 474-476, SEPT. 2, 1950

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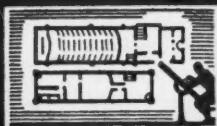
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Let's Have a Look at It!***

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OCTOBER 1950 Issue Number 2 of Motion Picture Herald of October 7, 1950

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GEORGE SCHUTZ, *Editor*

Advertising Manager: RAY GALLO. Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

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about People
of the Theatre

AND OF BUSINESSES SERVING THEM

■ ■ ■

J. EDWARD MILLER, who has been associated with RCA for the past eighteen years, has purchased the controlling interest in the John P. Filbert Theatre Supply Company, Los Angeles.

JERRY SUTHERLAND, manager of the Park in Vancouver, B. C. has been promoted to up-country supervisor. He will be replaced by ANN THOMPSON of the Dunbar theatre.

BUDDY GOLDIN has sold his Kinema in Calgary, Alta., to BERT MALARCHUK, a newcomer to the field.

JACK KATZ, general manager of Tenarken Paramount, has ordered the State theatre, Jackson, Tenn. closed for remodeling.

A. BURCH, owner of the Burch theatre in Rives, Mo., has closed the theatre for repairs.

CHARLES E. STUART is erecting a 350-car drive-in at Warrenton, Fla.

W. D. MAXWELL, owner of the Joy theatre, Shubuta, Miss., has rebuilt the projection room, which was damaged in a recent fire.

HENIE ALBERS has sold the Osmond theatre, Osmond, Nev. to Mr. and Mrs. FRED OVERHUE.

The Estacada and Broadway theatres were sold by Mr. and Mrs. DENZIL PIERCY to W. G. SINCLAIR of Oak Grove, Ore. Both houses are in Madras, Ore.

E. BUSTAMENTE has purchased the Estrella drive-in at Zapata, Tex.

PAUL KLATT recently opened his new drive-in at Georgetown, Tex. Mr. Klatt constructed the theatre in partnership with FRED KLATT and R. CREAGH.

LEON ELLIOTT is manager, and WILLIAM HART, assistant, of the remodeled Olympic, Buffalo, N. Y.

The Shaker theatre, an Associated Circuit house in Cleveland, will soon under-

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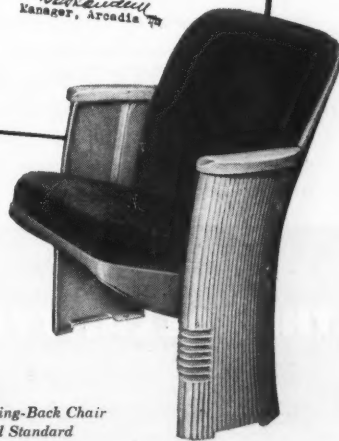
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go remodeling at a reported cost of \$50,000.

PAUL BADER will operate the Memphis theatre in Cleveland, which previously was leased by ROBERT GREER.

WARREN WEBER, Junction City, Kan., has filed application for permission to build a drive-in theatre near Kansas City.

M. D. ("Doc") FAIGE, who recently took over full control of Norpat Sales, Inc., New York, theatre equipment exporters, has been named manager of export for the Bal-dor Electric Company "Rect-O-Lite" line of current rectifiers. Mr. Faige announces that he has been adding distributors in many foreign countries and already has outlets in all parts of the world.



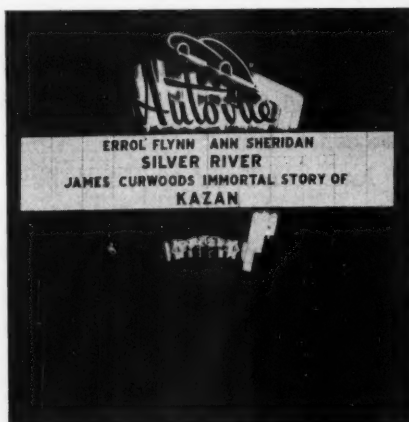
M. D. FAIGE

Norpat Sales is the export agent also for, among others, International Seat Corporation, Adams Lighting Company, Drive-In Theatre Equipment Company, and Wagner Sign Service, Inc.

The Ambassador theatre, St. Louis, has reopened after closing for the summer, during which repairs were made on the air-conditioning system.

Construction has been begun on a new theatre to replace the one destroyed by fire at Kanawha, Ia., last month.

CHARLES H. BEHLEN has opened his new Nicholas theatre, Nicholasville, Ky. The 700-seat house is across the street from the Park theatre, also owned by Mr. Behlen. His equipment in the new house in-

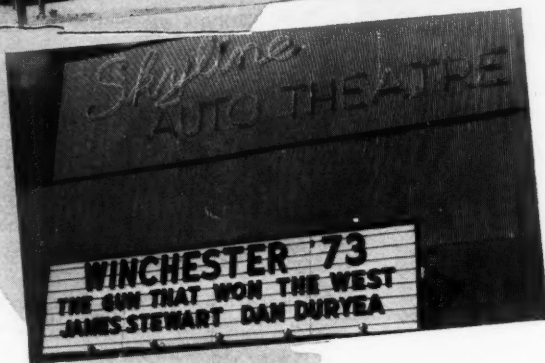


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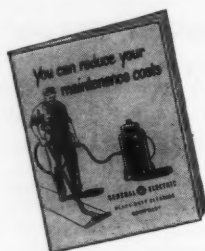
oughly removed from your floor coverings by VACUUMING—and heavy litter BLOWN into convenient piles for easy, quick removal.

And WET pickup gives you the clean, fast, modern way to take up mop water... remove suds when shampooing rugs and upholstery... suck up dangerous puddles when toilets or washbowls overflow.

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cludes Ideal "Chief" line chairs with self-raising seats, Motiograph - Mirrophonic sound system, Motiograph "AA" projectors, and a "Cycloramic" screen.

According to HARRY R. SWITOW, secretary of M. Switow & Sons Enterprises, the new Westend theatre, Louisville, Ky., now under construction, will seat around 1500. The company operates 24 theatres in Kentucky and Indiana.

The Dickson Theatre Company has begun work on a 900-seat theatre in Atlanta. The house is scheduled to open early in 1951. The company also will start soon on construction of a drive-in there.

TOM KESSLER, former manager of the Norwest in Detroit, has been named manager of the first-run Madison there. AUGUST SERMO has moved over to the West Virginia in that city, as manager.

PHIL THOMPSON, formerly co-owner of the Strand theatre, Edmonton, Ky., has purchased the interest of M. H. SPARKS and is now sole owner of the house.

L. O. BALE and PHIL THOMPSON have opened the Twin City drive-in, near Horse Cave, Ky. This is the city's first drive-in.

MERRIL DAVIS, JR., has purchased the West Salem theatre, West Salem, Wis., from PETER VANDERHOOF.

JACK SIMON is now managing the Barry theatre in Pittsburgh, replacing MANNY GREENWALD.

Western Theatres have taken over the Kuhn and Gem theatres, Lebanon, Ore.

FRANK BUCKMILLER has sold his Eltron and Empire theatres in Baker, Ore., to the Western Amusement Company.

FRANK KUHN has opened his Cascade drive-in theatre at Springfield, Ore.

A. E. STANILAND of Edmonton, Canada, and ROY CHAVILLION of Wetaskiwin, Canada, will build an outdoor theatre near Red Deer, Alta., that will provide for 500 cars and also walk-ins.

R. R. KEIFER, veteran exhibitor, has opened a 275-seat theatre at Forestburg, Alta.

PAT ERICKSON has sold his Valley theatre, Peace River, Alta., to JIM McDONALD, who formerly owned a theatre in Turner Valley, Alta.

WILLIAM RISEMAN, Boston architect, is redesigning the Victory theatre, New London, Conn. The Morris Pouzzner house

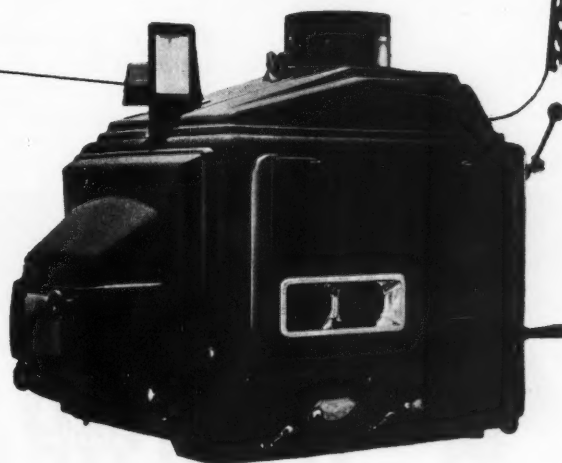
MOTION PICTURE HERALD, OCTOBER 7, 1950



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Designed especially for use by those large theatres and drive-ins with "king size" screens. A rotating positive lamp that assures pictures of utmost brilliancy.



FEATURES:

Low operating temperatures within the lamphouse are assured by a forced air system of cooling the positive carbon feeding mechanism, even when the lamp is burned at peak capacity. The exclusive Excelite crater positioning system automatically maintains the location of the positive arc crater at the exact focal point of the reflector.

The 16½" elliptical reflector has an optical speed of f:1.9 to match the modern f:1.9 projection lens. The reflector holder and adjustment devices are an integral part of the rear door of the lamphouse, which swings open to facilitate easy trimming.

Burns a 9mm x 20" high intensity positive with a 5/16" x 9" copper coated negative at 75 to 90 amperes.

The lamphouse and burner mechanism have been amply designed for the burning of larger carbons when available at up to 130 amperes when the projector is provided with appropriate heat filters and/or other cooling devices.

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Unit construction permits instant removal of the various lamp components for convenience in cleaning and inspection.

The massive lamphouse measures 35" long x 24" wide x 28" high overall, resulting in a content of 14000 cu. in. It is finished in black wrinkle with chrome trim and weighs 175 pounds.

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will close for a few months while the structural changes are being made.

Stockholders in the new Colony theatre, Lynn, Mass., are JOSEPH LEVINE, LOUIS STERN and LOUIS RICHMOND.

COREY RICHMOND has taken over the lease of the State, Fisherville, Mass., from SAM FELDMAN.

AARON SAMUELSON, president of the Light Street Corporation, Boston, has completed remodeling of the Beacon theatre there.

THOMAS ABBOTT has opened his new Our Theatre at Lawton, Mich.

BILL KUPPER has appointed his brother DICK to the post of city manager of the three Burbank theatres in Los Angeles. DICK McCCLAY replaces him as manager of the La Tijera, and GENE O'KEEFE has taken over as manager of the Imperial.

FRANK FOUCE, Los Angeles exhibitor of Mexican films, has reopened the Million Dollar theatre as a Spanish picture house.

ED PATTERSON and Associates have opened the new Lake theatre in Elsinore, Calif.

SMALL SCALE SMARTNESS



That limited corner frontage need be no handicap in fashioning an attractive front of modern styling is indicated in this view of the small Park theatre in Park Falls, Wis. Operated by the Esterl Amusement Company, the Park was recently remodeled outside by Poblock & Sons of Milwaukee, using porcelain enamel facing and erecting a stainless steel marquee, whimsically contoured, for graceful adaptation to sidewalk dimensions, and further meeting site limitations by mounting the attraction panel on the building. Poster cases are of extruded aluminum.

B. W. BASS, of the B. W. Bass Construction Company, has opened a neighborhood house in Memphis. The new theatre has been named the Rosewood.

E. S. GREGG, vice-president of the Westrex Corporation, attended the Seminar of the International Studies Group of the Brookings Institute, held at the University of Denver; and went from there to California to visit the Hollywood division of Westrex.

The Clover theatre in Montgomery, Ala., has been purchased by JOHN R. MOFFITT of that city, operator of six theatres in central Alabama. The theatre was purchased from Alabama Theatres, Inc. HARDIE KENT continues as manager of the Clover.

JULIUS PERLMUTTER, Albany has leased the 700-seat Crane theatre, Schenectady, N. Y.

HOWARD CARROLL has re-opened the Capitol in Rochester, N. Y., after spending \$5,000 in redecorating.

BYRON WALTZ has been named manager of the Garden, Tri-States' house in Davenport, Ia. He replaces DAVID KERR, who has left for active duty with the Marines. Mr. Waltz has been assistant manager of the Capitol, also in Davenport. FRED TALLEY, transferred from the Fort in Rock Island, Ia., will replace him there.

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Giant, Twin Open-Air Theatres Switch to "National" "Hitex" Carbons!

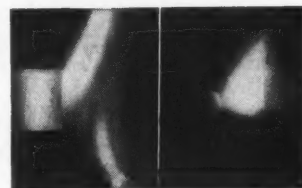
The Twin Open-Air Theatres in Oak Lawn, Illinois, wishing to give their patrons the finest, brightest projection available, are now using "National" "Hitex" Super High Intensity projector carbons.

These two 63-foot screens, back to back, serve approximately 1000 cars each. The

working distance between aperture plate and screen is 265 feet.

Obviously, in open-air theatres, projection light of terrific brilliance and power is a must. The new "Hitex" carbons provide the brightest point source of light ever produced by man for motion picture projection. This light is perfect in color balance, too. When you use "Hitex" carbons, you've got the best money can buy!

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Sleek lines of Heywood-Wakefield Encore Model TC 701 chairs contribute to the Carlton's air of rich luxury.



Marquee of Carlton Theatre, Baltimore, achieves striking dynamic effect.

★ ★ ★

Hamilton Leatch, Manager of the new Carlton, expressed no surprise at the enthusiastic comments of patrons about the Encore chairs. "The experience of Ritz Enterprises with Heywood-Wakefield seating covers many years in 10 other houses. So we knew in advance our Carlton patrons would be comfortable."



Ritz Enterprises Seats 11th Unit with Heywood-Wakefield Comfort

AS EXPERIENCED operators can tell you, comfort is a first consideration in selecting seating. And built-in durability is an equally important reason for installing Heywood-Wakefield chairs in additional theatres of a group. Details such as our specially designed steel coil springs not only increase comfort, but maintain it for the life of the chair. And high quality steel standards, back and seat pans as well as other time-tested features assure long, economical life for every Heywood-Wakefield chair.

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MOTION PICTURE HERALD, OCTOBER 7, 1950

Let's Fight Outside Competition With Our Superior Technique

Stereophonic sound . . . larger pictures, with scenes in fuller canvas . . . auditorium designed to free the performance for greater impact . . . frameless screens . . . three-dimension . . . are these the weapons needed to maintain the position of the motion picture theatre against the newer amusements? The answer of this article is yes. Nor does it leave television in the theatre itself out of consideration. Furthermore, many of these weapons, it is stated, are already at hand. And time's a-wasting.



By BEN SCHLANGER, Theatre Architect and Consultant

SOME OF THE things to be said in this article may apply to only *some* exhibitors at this time, but these items will affect a greater portion of theatre exhibitors in the near future. It is always helpful to give such advice as is needed to meet *immediate* problems; but at this time one cannot ignore the rapid pace with which changes are taking place in motion picture exhibition to the extent that great care must be taken to include a reasonable amortization period for any expenditures to be made.

To be sure, money and effort has to be expended to attract a theatre audience. Those exhibitors who are not in the areas affected by television would do well to observe attendance records in the television zones. It is entirely possible that television will reach a greater portion of the United States before improvements costs now expended can be amortized. What the effect will be no one can say.

The above facts do not preclude an exhibitor from immediately correcting shabby, inefficient conditions in his theatre. Expenditures beyond this scope had better be planned as part of a co-ordinated attack to meet the broader problems. For example, improvements in theatre fronts, lobbies, lounges, etc., are not the final means to the end that must be sought. An equal, or greater expenditure, has to be made for structures and equipment to improve motion picture exhibition in the heart of the theatre—the *auditorium*.

The sound motion picture is no longer a *unique* medium in the entertainment world, and unless exhibitors do something to make motion pictures in theatres a *unique* medium, they will lose the *mass* audience and find a dwindled audience consisting of the so-called art-appreciation group that enjoys only certain types of pictures. The average exhibitor might very well at this point say, "What can I, as an individual, do to again make motion pictures in theatres a *unique* medium?" The

exhibitors not only can, but *must* take necessary steps.

We have only to think back to the history of the entertainment world to see that two things always have happened in each medium of entertainment. First, as long as the medium of entertainment was unique, it held a mass audience; and second, the medium, after no longer being unique, did not cease to exist but continued to be enjoyed by a limited audience. The stage theatre, including vaudeville, went through this process when it no longer became necessary to see and hear the actual performer.

Sound pictures did that. Home television makes it no longer unique to see the shadowed image in a theatre. The exhibitor's problem is to create a mass audience, and he cannot survive as an important group if he is to depend upon the infrequent "artistic" productions for the limited audience they would attract.

Unique Medium For Mass Audience

The unique medium is the medium which includes greater realism in its unfolding than that which is possible with competing media. The mass audience will support a unique medium even though each production is somewhat less than highly artistic because the sheer enjoyment of a unique medium is sure to attract attendance repetitively.

Now we are confronted with the vital question as to how much realism is necessary in order to bring back or hold the

mass audience. Also, is it necessary at this time to attempt to add all of the devices known to us in order to establish uniqueness?

Picture projection in the average auditorium today is devoid of dramatic impact in its presentation to the audience. It has kept its audience only through the exclusive character of the medium. It did not make much difference whether the picture was too small, whether the auditorium was a distracting influence instead of a blended extension of the cinematography, whether the angle of view was comfortable, or if the acoustics were faulty. As a matter of fact, through all of our years of experience with exhibitors, the approach from the street to the auditorium concerned them much more than the problem of delivering a competent acoustical and visual projection.

Two things must be brought about now: First, the auditorium has to be recognized as an essential part of the machinery to produce effective visual entertainment. Second, more realism should be added to sound picture presentation by means of a picture size which will make possible a more flexible cinematography and stereophonic sound.

These improvements have been available for some time for practicable adoption. Their use was shelved because it seemed possible to hold the mass audience without them. One may wonder if this was wise in view of the apparent fact that only part of the potential audience ever came to see the best of picture productions.

Third-Dimension of Sound and Image

Undoubtedly, stereoscopic motion picture projection would be a concrete move which would again make theatre motion pictures unique; but until this development is ready for practical use, it is entirely possible to give sufficient added realism by means of the enlarged image, with stereophonic sound, to meet television competition.

We have had the thrill of observing, on a number of occasions, the enlarged stereophonic motion picture. There is no doubt left in our minds that this would be the stimulant so much needed at this time. All plans for expenditures to be made in theatres should include provision for the necessary structural changes to house the enlarged picture, and the necessary extended space provisions for the multiple sound amplifiers.

Also, it is necessary to realize that some small percentage of the seating capacity of the theatre will have to be sacrificed because of the loss of some front seats, and also seats where the vision of the enlarged

screen may be obstructed. Together with the use of the enlarged stereophonic picture projection, it would be more vital than ever before to provide high-quality acoustics and lighting in the auditorium.

Exhibitors will have to realize that motion picture producers and equipment manufacturers are not real estate owners with vast investments in highly specialized structures whose continued useful life can be jeopardized by the lack of a product which the exhibitor himself cannot produce. While this may be obvious to those concerned, its implications may not be sufficiently appreciated, therefore the initiative is with the exhibitor.

Talent for the Job of Development

The producers and equipment manufacturers are able to provide the exhibitor with the film and equipment which will produce the enlarged stereophonic picture. The exhibitors must, through concerted action, obtain early co-operation from them.

The producers would have to make their film with a stereophonic sound track as well as a single amplifier track during the transitional period in which stereophonic sound was being adopted. The equipment manufacturers will have to be ready to offer multiple amplifiers, together with the additional sound control panels in the projection room.

The motion picture industry is divided into four important branches: film production, distribution and exhibition; and equipment manufacturing and distribution. Both the production and equipment manufacturing branches have considerable technical resources constantly alert to protect their interests.

The exhibition branch, on the other hand, although organized, has as yet failed to realize the consequences of the lack of an engineering staff to guide it. The formation of such a staff is indeed the first move to be made by the exhibitors. Their findings should be brought before the other branches of the industry with the least delay.

One of the first projects for the exhibitors' engineering staff would be to conduct a survey of existing theatres, from which data there would be established a guide for adopting optimum dimensions for the enlarged picture for stereophonic sound. Such a survey was conducted by the Society of Motion Picture Engineers in 1938, under the direction of the author and was accomplished within a few months.

At this time, it would seem that the desirable new dimension for the width of the projected picture would be about one-fourth the maximum viewing depth. This estimate should be checked to determine if

the above enlargement is sufficient to create the desired dramatic impact, and to insure that the recommended dimensions do not involve excessive structural alterations. With a properly designed survey form, and careful selection of sample theatres, it should not require more than 1000 theatres to be checked, and not more than about a half-hour per theatre.

In addition to the enlarged stereophonic picture, the auditorium setting for the picture should be designed to provide a light field beyond the picture, of an intensity consistent with the intensity which would exist in an extension of the picture, if the picture occupied the normal field of view. Most of the authorities on this subject have recommended an illuminated screen surround, but they have had to limit the intensity of such a surround because it would at times prove too bright for dark scenes. We have successfully developed and installed synchronized screen surrounds which automatically tunes the surround intensity to the picture intensity. No black masking is used. When this picture surround lighting is used together with the increased picture size, the entire field of view of the patron in the theatre is filled with a lighting intensity which closely matches the intensity of real life experience.

Means at Hand And Their Cost

It is to be noted that this development does not involve machinery or electronics, but is achieved by the proper shaping and surfacing of the auditorium interior. Fortunately, this is one of the items which will not be high in cost.

The developments discussed in this article, which would include a new set of lamphouses for projection, new projection lenses, a new enlarged screen, new stereophonic sound, and the architectural and lighting changes in the auditorium, would cost, depending on the size of the theatre, from \$6,000 to \$15,000, not including the cost of stereophonic amplifiers and controls.

Unless a theatre is rather badly antiquated in its appearance outside of the auditorium, it would be more advisable to make the above expenditure than it would be to invest a comparable amount for improvements in areas outside of the auditorium itself. It should be realized that out of the average 150 minutes spent in the theatre by the movie patron, he is in the auditorium for at least 135 minutes.

[The author, long associated with BETTER THEATRES' interest in theatre design, is of the firm of Schlanger & Hoffberg, New York, consultants in theatre architecture and engineering. . . . In this article he has cited third-dimension pictures. Elsewhere in this issue, Gio Gagliardi tells what methods are now available for that.]

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2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



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Showplace of a Recreation Center

THE NEW PARADISE THEATRE IN OUTLYING LOS ANGELES IS ASSOCIATED WITH BOWLING ALLEYS

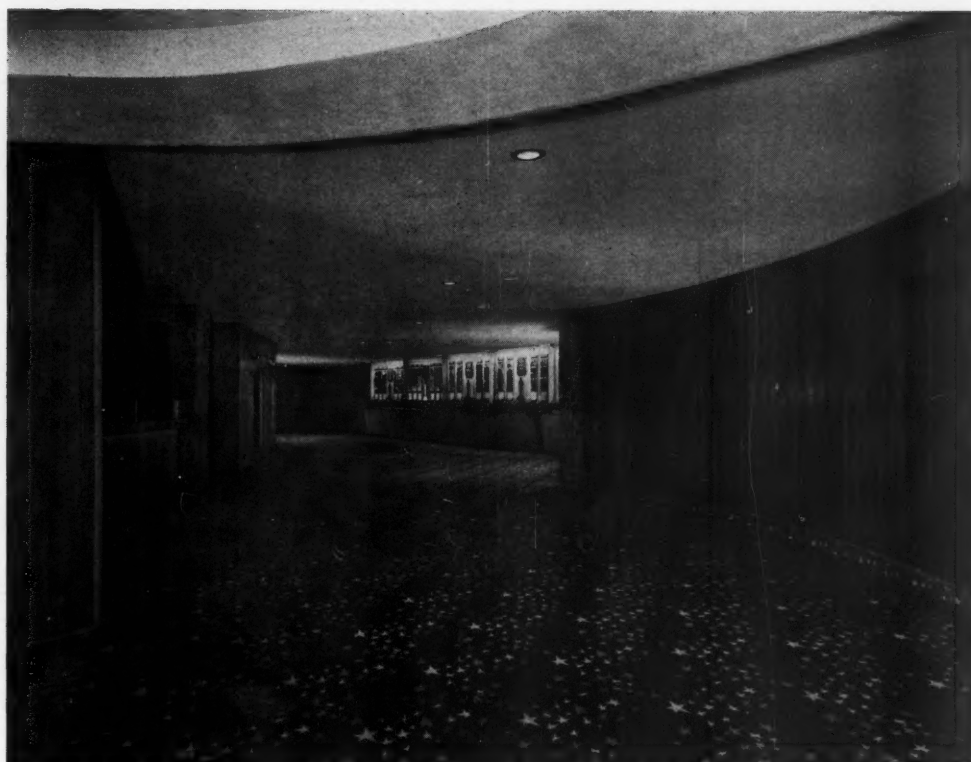


■ The Paradise theatre which opened in August in the Westchester section of Los Angeles, is the major component of a recreation center that includes a sixteen-lane bowling alley (in an adjoining structure) with a cocktail lounge and snack bar. The entire enterprise is operated by Alex Schreiber and his son Max in association with Southside Theatres, Inc., which is owned by Fanchon Simon, Marco, and Roy and Rube Wolff. The theatre seats 1300 on a single floor. Although typical of architectural design adapted to California, the Paradise is not regional in its basic scheme, using space as well as materials as an architectural medium, and expressing in its setback and eccentric informality the place of leisure that the building is. Although native materials have received preference they are nevertheless concrete, stone, porcelainized metal, wood and glass. Concrete and glass are the principal materials of the front, with the equivalent of orchard stone contributing to the informal effect. On a greater scale than in colder parts of the country is the continuation of outdoors into the interior by such a device as a plant border carried beyond the entrance glazing into the foyer (left). Lobby terrazzo is carried just inside the foyer doors, where carpeting begins in a special Wilton pattern woven by Leedom of outdoor idea.



ALEX AND MAX SCHREIBER,
OPERATORS OF THE PARADISE.

■ The foyer sweeps across the rear of the seating with wood and field stone combined with plaster to maintain unity of architectural treatment. Lighting of the Paradise is principally by downlights, with some neon in cornice coves.



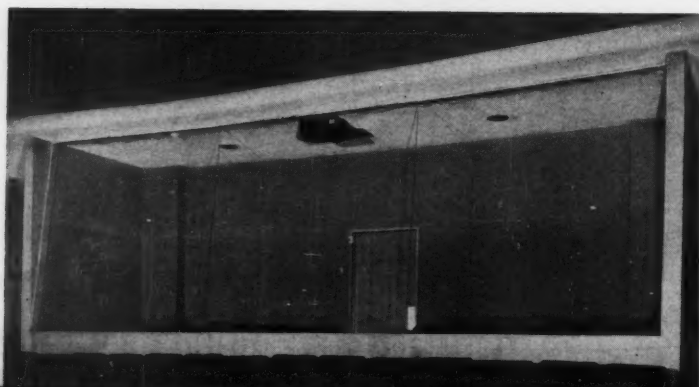
■ A much publicized feature of the Paradise is its "Wall of Fame" in the foyer. It can be seen in the view above, and is shown in more detail in that at left. This gallery of photographs and replicas of "Oscars" was created with the collaboration of the Academy of Motion Picture Arts & Sciences to exploit the significance of the screen among the arts.

■ The only formal note of the Paradise is sounded in the women's cosmetic lounge (right), which is classical interpretation of modern lent principally by the wallpaper. The ceiling is of acoustic tiles for the control of noise.





■ The actual spaciousness of the auditorium of the Paradise is intensified by a surface treatment that is plain enough to be quite lost during projection, and it is given an accent of the outdoors in a planted "terrace" effect at either side of the draped screen surround. With full-width banks of seating, there are four aisles for the three tiers, and these are broad. The 1300 Kroehler push-back chairs are spaced 34 inches back-to-back. The high volume required of the sound has apparently suggested sound-absorbent finish throughout walls (above a wainscot) and ceiling. Limpet being used on the former, Exolite on the latter. A neon cove outlines the room.



■ Immediately behind the middle bank of seating, and spanning its full width, is a cryroom with plate glass window tilted for control of screen light reflection. It of course seals off youngsters' cries, hence has its own speaker. The Paradise has an RCA sound system of 30-watt output, and RCA 100 projectors.

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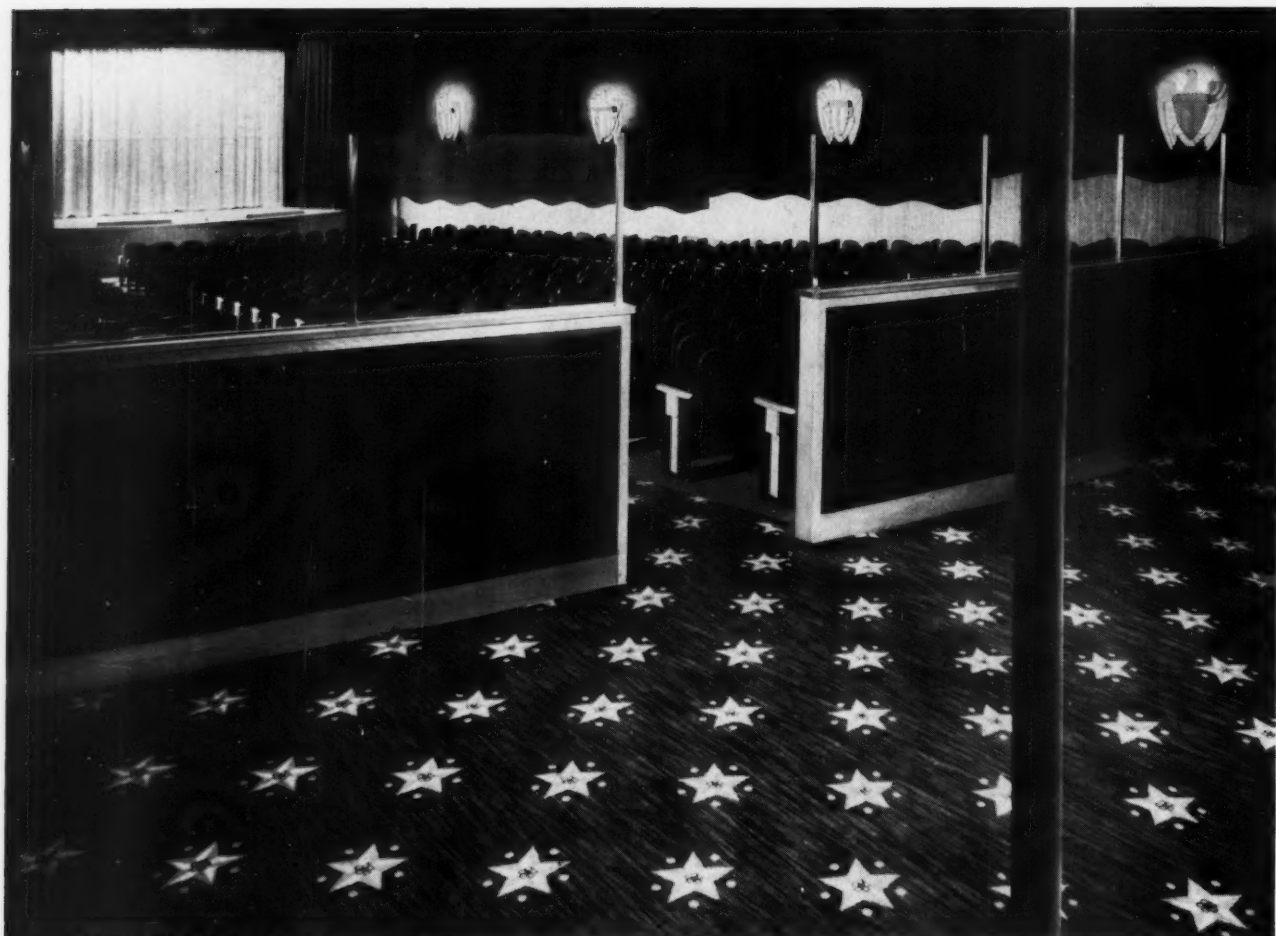
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THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

Tesma's Show Dramatizes Today's Evaluation of Theatre Technics

SOMETHING has happened in motion picture showbusiness—and you can look now. Developing for a long time, and at an accelerated rate in recent years, it is a keener appraisal, a more realistic acceptance by theatre ownership and management, of the technical basis of motion picture exhibition. This month brought, in the 1950 Tesma Trade Show, an exceedingly impressive reflection of it.

For the industry's annual nation-wide exhibit of theatre equipment, materials and supplies at the Stevens Hotel in Chicago from the 8th through the 11th of this month, the Theatre Equipment and Supply Manufacturers Association organized an exposition at last representative of this market, not only in kinds of products, but in the number of different producers of those products. Among companies appearing for the first time in the list of exhibitors (published on pages 51 and 52), are manufacturers whose long-established prominence in the market made their previous absence noticeable. With its fifth exposition, Tesma fulfilled its promise of an annual comprehensive trade exhibit like those most industries have, where the buyer may quickly, conveniently, personally examine and see demonstrated the materials and tools of his business.

Dramatized in such an exhibit as this, the importance of these products in modern motion picture exhibition is given recognition of enduring effect. In fact, the effect is broader than the tools that lend themselves to display. The spotlight is thus turned really toward the entire physical plant of motion picture exhibition; we all know now that immediately beyond the beam of that spotlight lie the principles of architectural design through which the tools are put most effectively to work.

These are things that once irritated instead of attracted the majority of theatre operators (the writer has been around long enough to remember!). Just what made better seating, better projection, better at-

traction advertising, better traffic control, more economical maintenance, etc., etc.? The old answer: "What the hell, we get 'em in, don't we?"

What's happened? Competition? Yes, sir! But also a growing-up. And right here we're going to take some credit for the trade press. And hand a lot of it to scores of fellows in shops and drafting rooms, and to dealers who have fought and

organized for higher standards of technical responsibility and service. Now all of these efforts have been given greater impact by the establishment through Tesma of an industry-wide theatre trade show.

The theatre has got itself quite a respectable batch of problems that it didn't used to have. But it's a good thing they didn't come sooner. Today the business is better equipped, better organized, and *better oriented* to deal with them.

Speaking of the theatre's problems: Guesses were a dime a dozen earlier in the year as to why folks were not going to the movies. You can have your choice at the same price as to why, since July, they've been coming back. We don't know, either. But here's another guess:

During five years of war many of them got their bellyful of movies. The taverns, which they also patronized more often than usual during the big global affair, haven't been doing so well, too.

Another thing: The appetite became over-satisfied at just about the time a lot of people ran out of war-made income.

Anyway, it does seem reasonable in the light of experience, that the screen will have the least trouble with its public and its competitors when it exploits to the fullest its technical advantages for creating truly professional entertainment at a popular price. So-called "showmanship" *alone* isn't enough. But a practicable technology *plus* showmanship has always done a great job. It still can.

THAT TABLE AT LEFT—AND CARPET PRICES

They're up, as if you didn't know. A number of increases just during the past year. Who likes that? Certainly not the manufacturers. You can't continue a business and price yourself out of the market! Manufacturers have been trying to explain the situation for many months. For example, these facts recently stated by A. & M. Karageusian:

Domestic wool is not suited to carpeting. Carpeting suited to theatres must be all-wool (no synthetic gimmicks have worked out yet for such usage). Well, wool prices have gone up 100% since June, 1949 (from

WHAT'S YOUR DOLLAR WORTH TODAY?			
<i>Note how prices have gone up and how this has cut the value of a dollar between 1940 and 1950.</i>			
	1940 price	1950 price	buying power drop to
Bit. coal, ton	\$8.60	\$16.62	52 cents
Anthracite, ton	11.35	21.30	53 cents
Flour, 10-lb.	.43	.97	44 cents
Round steak, lb.	.36	.98	37 cents
Sliced bacon	.26	.62	42 cents
Veal cutlet, lb.	.42	1.08	39 cents
Pork chops, lb.	.27	.81	33 cents
Coffee, lb.	.21	.77	27 cents
Butter, lb.	.36	.72	50 cents
Men's suit	30.50	60.00	50 cents
Overalls	2.00	4.00	50 cents
Percale dress	1.50	4.00	37 cents
Men's shoes	5.50	12.00	46 cents
Women's shoes	4.90	12.50	55 cents
Child's shoes	3.00	6.00	50 cents
Muslin sheet	1.10	2.60	43 cents
Armstrong rug	81.00	135.00	60 cents
Vacuum cleaner	50.00	82.00	73 cents
Low-price auto	885.00	1,700.00	52 cents
Streetcar fare	.08	.115	70 cents
Men's haircut	.50	1.00	50 cents
Six-room house	6,000.00	12,400.00	48 cents
<i>Kiplinger Magazine, Sept., 1950.</i>			

On the House continued

another source we have learned that the increase has been 250% since the end of 1946; also that wool represents about 50% of the cost of producing carpet).

Everything else, naturally, has gone up, too. Not only wages, overhead, etc., but material for backing, shipping, and so on—jute, cotton backing yarn, burlap, dye chemicals.

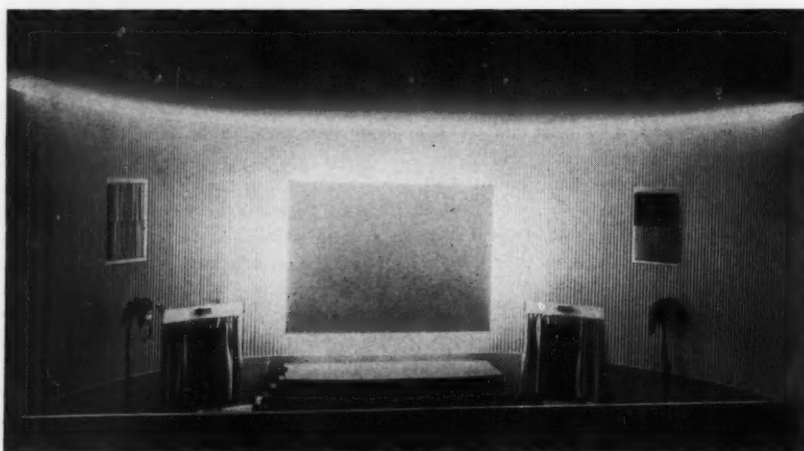
During a year or two after the war, when everything else was skyrocketing, carpet prices increased relatively little. But the going has been getting rougher during the past year, but fast. Even so, the total hike

averages around 50%, which is just about bottom for major products of American industry since the end of the war.

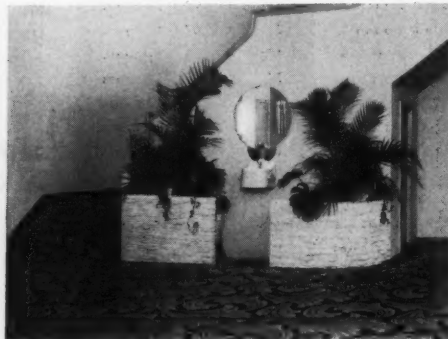
As for representative price changes in the decade that includes the war, see the table on the preceding page. Today's dollar will buy more carpeting than it will most things.

MAINTENANCE AND REMODELING
NOTE: In televising University of Michigan football games this fall, United Detroit Theatres' 4,000-seat Michigan theatre will recreate the atmosphere of the stadium at Ann Arbor, with vendors hawking souvenirs, candy, popcorn, pop, hot dogs, etc.

FRAMELESS SCREEN ADOPTED IN REMODELING



In the latest of a series of theatre operations, Charles Richelieu and Rocker Salzer have remodeled a bank building with results indicated in these three views. Their new State theatre in St. Petersburg, Fla., has been fashioned out of a structure formerly occupied by an abstract company. Little more than the walls were left, though they had to contend with established form, dimensions and structural members. Thus elimination of a proscenium arch fitted nicely into the project. But in putting the screen against the wall, the owners also eliminated screen frame and masking. Projection light is spilled into an edging of light from red and blue neon in coves behind the edges of the screen. This arrangement, together with a curving corrugated plaster forward wall, is reminiscent of the Island theatre in Hamilton, Bermuda (though the latter has specific functional differences). The State also has a red-and-blue neon cove above the corrugations. Acousti-Celotex was used in the ceiling and rear wall. Seating almost a thousand on two floors, the State has Kroehler chairs with spring backs.



The classic front of the building was essentially preserved, the only major change being the addition of a marquee designed to fit into the architectural style as much as possible; and a name sign with flashing red and blue neon. Low shrubs were planted in a metal box at the edge of the marquee. The view below indicates the treatment given the foyer areas. Architects were Parish & Crowe of St. Petersburg.

Prefabricated Units Extend Uses of Porcelain Enamel

PREFABRICATION as something practically applied in "package" fashion to motion picture theatre construction generally—one of the numerous post-war "marvels" exuberantly promised during the war years—soon got itself talked out. But prefabrication is playing a bigger part in all construction, and it is growing.

Among the more recent developments of interest to theatre operators is structural porcelain enamel. These steel units, with porcelain finish eliminating both outside and inside decorative treatment, have had limited use; however, the Porcelain Enamel Institute emphasizes that they are still merely "on the way" as a material for general substitution of masonry. Building codes are a hurdle yet to be leaped, but the institute reports that both the stainless steel and the porcelain enamel industry are working "feverishly" to produce a unit that will satisfy all of the varying codes.

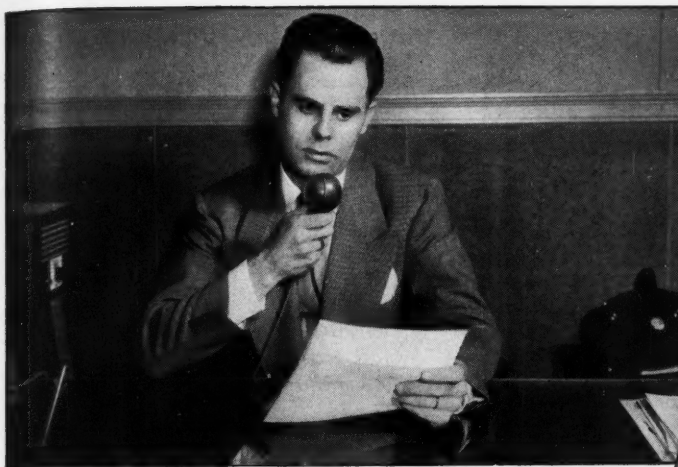
It is pointed out that, in addition to decorative finish in choice of colors, the units will probably be hollow, in some cases with top and bottom sides open for the provision of air ducts within the walls. Insulated types, filled with rock wool or similar material, are also likely to be offered. The Institute further reports:

"The advantages the architects see in the development of such curtain-wall panels are that erection can be done in large units with a saving of manpower. Most of the production operations can be accomplished with machinery, and because the building walls are erected in larger individual units, there will be fewer joints, consequently less penetration of moisture and weather."

Porcelain enamel, of course, has figured importantly in theatre construction for a long time, architecturally as well as in marquee and sign work. The architectural form is usually a flat pan with a formed edge giving it a depth of approximately an inch, and with attachment lugs which are bolted or welded in place. As a rule these plates are used for facing a building, and besides being available in a wide choice of permanent colors, they offer economies of the production line and fast erection.

ADVANTAGE SEEN IN "LOCALIZING" THEATRES

Noting the extent to which porcelain enamel already is being used in the construction and remodeling of theatre fronts,



"NO FINER IN-CAR SPEAKER EXISTS ON THE MARKET..."

writes H. E. Hanson, co-owner and operator
of two drive-in theatres in South Dakota.

WHEN you consider the investment behind a drive-in theatre, as well as today's operating costs, it's only common sense to take a good look at the point-of-sale...how well are your patrons *bearing* the show?

Drive-in operators tell us they experience more consistent success with General Electric speakers than with any other make. In two years, writes Mr. Hanson, he has replaced only two G-E speakers out of a total of 800 installed in his theatres. That's a replacement ratio of less than one-eighth of one per cent a year!

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HAVE YOU RECEIVED YOUR SAMPLE VOICE COIL YET?

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On the House continued

Herbert R. Spencer, chairman of the Architectural Division of the Porcelain Enamel Institute, sees its economies as having particular bearing on what he views as a need to bring theatres yet nearer the home. Commenting on the importance of location—the easy accessibility factor—in the promotion of regular and frequent theatre attendance, he writes:

"Just as the super-markets, dry-cleaning establishments, restaurants and many other retailers discovered that locations out beyond the sidewalks are the answer, we predict that a lot of smart theatre owners will soon be eyeing locations along the highway. Where many theatres are now located, there isn't enough room for convenient automobile transportation."

Among advantages of porcelain enamel cited by Mr. Spencer for country locations, are its permanent colorfulness and its adaptability to prominent structures that have advertising value.

"In a country location," he declares, "the builder has a chance to create a pylon which will become a landmark and guide to all who travel in the section. Color for such a pylon is a requisite, so is light weight. Both of these can be most easily and inexpensively achieved with porcelain enamel, exclusively."

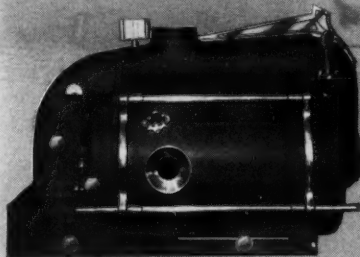
"Secondly, since this theatre might commune with nature possibly more than any surrounding structures, a gay, noticeable color could be used without offending the surroundings."

"The first fundamental to consider is whether the theatre building, new or old, is in itself a business builder. Ordinary masonry buildings have a tendency to look like almost anything else than a theatre and hence have little effect on the business attraction possible with the building itself. Moreover, any sign attached to a masonry building looks like an after-thought. Theatre buildings do influence attendance, as we know. This means a smart exterior as well as interior treatment."

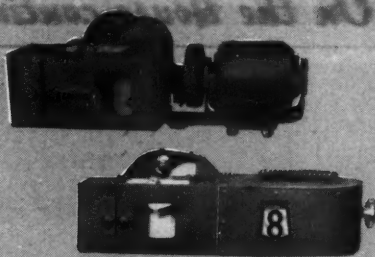
Since it is manufactured in temperatures of about 1,500° Fahrenheit, porcelain enameled steel is not injured by even intense heat. Rain washes most soil away before it has a chance to adhere to the surface, and if sooty grime does collect, it can be washed off. Color is in the enamel, so it never needs painting.

THEATRES AND STEEL: One way and another—buildings and equipment—steel output and demand figure in the theatre business, and the Korean situation, and resultant defense program, lends special interest to these data in the August issue of *Steel Facts*, organ of the American Iron and Steel Institute: Direct war (1943) took only 38% of the American steel output. The capacity of our steel industry then was a bit over 80 million tons. Today it is 100 million tons.

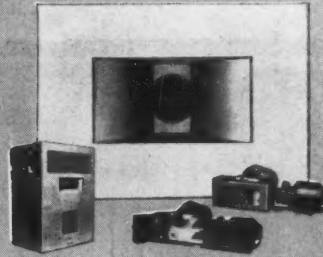
MOTION PICTURE HERALD, OCTOBER 7, 1950



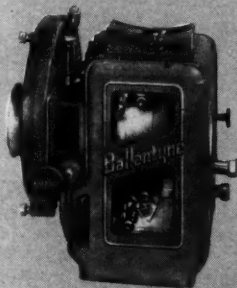
Lightmaster Model 4570 arc lamp. 45 to 70 amperes. Provides brilliant light for even the largest theatre or drive-in.



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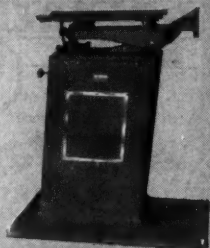
Royal Soundmaster Complete Sound Systems. For theatres of any size. Includes Soundheads, single or dual channel Amplifier, and Two-Way Horn System.



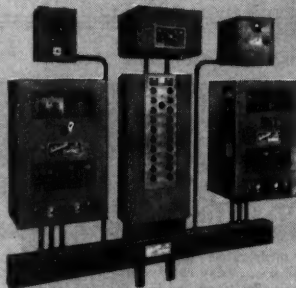
Model "BW" Projector. Endorsed, approved, and installed as standard by many leading circuits.



Lightmaster Rectifiers. The world's most complete line — for any size theatre — from 40 to 90 amperes.



Soundmaster Bases. Over 200 pounds of weight gives perfect rigidity. Available with reverse tilt support arm for drive-in theatres at no extra cost.



MX Series Deluxe Amplifier System for larger Drive-ins of from 400 to 1200 cars. Available in single or dual channel.

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STAY Ahead!

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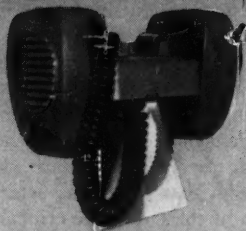
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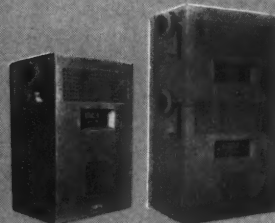
1707 Davenport St. Omaha, Nebraska, U.S.A.



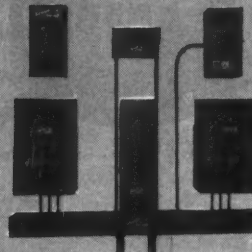
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Completely prefabricated "rustic" drive-in theatre including equipment at a low package price.

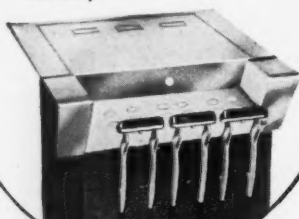
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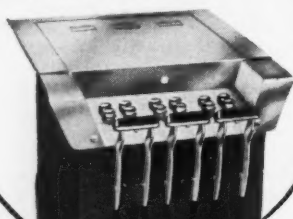
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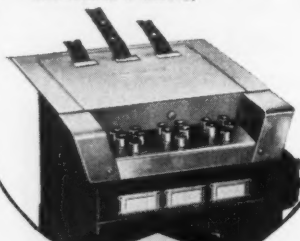
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On the House continued

Is Your Screen Cleaning Suited to Your Screen?

MAINTENANCE of screens is more variable than it used to be because of the greater number of types that have come into use during the last year or two. The manufacturer's instructions should be followed, something that cleaning crews are not always in the habit of doing, particularly if they have been handling theatre housekeeping jobs for a long time.

Keeping the screen clean is of course a mighty important job. Among types of screens in the vast majority of theatres, light-reflecting efficiency is none too long-lived as it is. Where top standards are insisted upon, policy is to replace in from eighteen months to two years. And long before then the surface started to give a dimmer picture, or to demand more light. Because of dirt.

Some screens today are washable, some are not. Some, as in the case of Walker-American's Molded Metallic screen, should be cleaned with a soft screen brush (the metallic surface is regarded hard enough to prevent dust from adhering to it as soil). On the other hand, the same manufacturer's Molded White screen is properly cleaned, according to Richard L. Walker, with a special cleaner made for this purpose.

A damp sponge is recommended by the Da-Lite Screen Company for its two new types, the V-1 Folding, and the V-3 Mat-white. Both are vinyl-coated, and William V. Hoffman of the company, states that they can be safely washed with the use of a commercial paint detergent.

Such are the variations encountered. The established habits of cleaning crews don't necessarily apply. The method of cleaning rather should be specific as to make and type.

Faith in resurfacing of course continues here and there. Some screens today can't be resurfaced; others can be, but there is always a question of results. Methods available to most theatres are haphazard.

One of the most productive efforts in the advancement of the art as theatrical merchandise has been a consistent improvement of arc and lamp efficiency, so as to get more light of proper quality on the screen at a reasonable cost. Persistence of old attitudes toward the screen simply doesn't jibe with that. The characteristics and condition of the screen are critical factors in the whole projection system. To do its part, the screen has to be regularly cleaned and precisely according to its characteristics. And replaced at the moment cleaning can do no more.

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Even your fussiest patrons will enjoy the show more... *if* the seats in your theater are cushioned with Restfoam. That means they'll come back more often. For Restfoam has plenty of box-office appeal.

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So... if you want to step attendance up and costs down, find out how Restfoam can help you do it. Specify

Restfoam when buying new chairs—for furniture in lobby and rest rooms, too. See your theater architect or supply dealer. Or write for details today.



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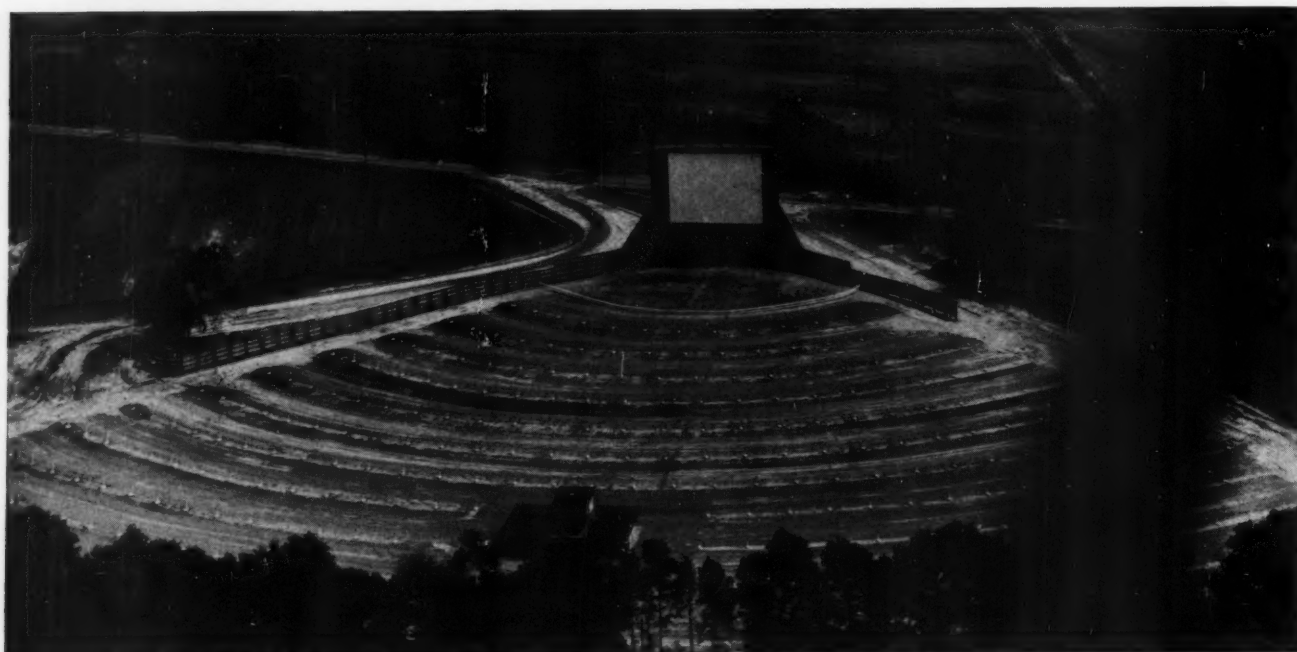
INCORPORATED

**Hewitt Restfoam Division
Buffalo 5, New York**



Booth on Roof of Concession Building

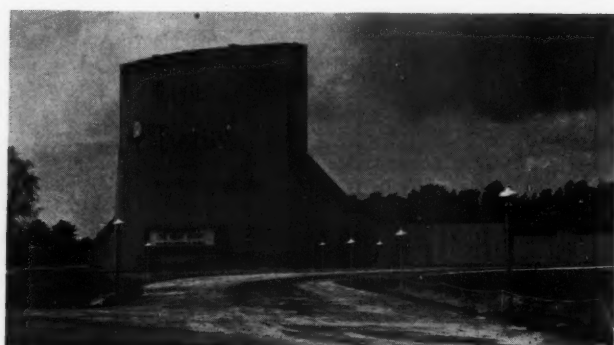
Consolidated Theatres tries projection from an elevation 432 feet from the screen—and likes it.



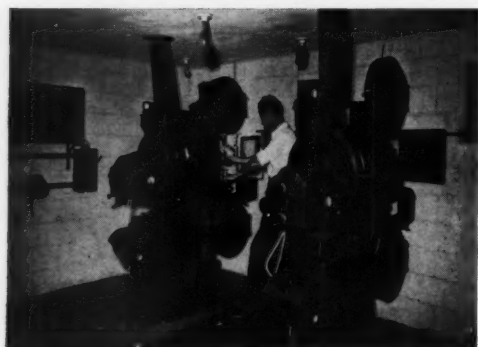
Air view of the Magnolia toward the screen, showing the concession building with projection booth on the roof at rear of ramp area.



Concession building with booth on roof, built of concrete blocks.



Entrance lane. All drives are lighted by Revere fixtures.



Inside the projection booth. Brenkert water-cooled lamps burn 9-mm positive carbons at 80 amperes for a 55' picture

■ The Magnolia drive-in at Charleston, S. C., the newest of ten outdoor operations of Consolidated Theatres of Charlotte, has its projection booth built on the roof of the concession building. It is the only one of the group with this arrangement. However, avers F. H. Beddingfield of the circuit, "when and if we build other drive-ins, we will place the projection booth just as we have at the Magnolia." The booth is 432 feet from the screen, which provides a picture 55 feet wide lighted by Brenkert "Hi-Enarc" lamps with water-cooled jackets, using 9-mm positive carbons at 80 amperes. RCA-100 projectors mount Kollmorgen $f/1.9$ lenses of 4-inch diameter. The concession stand is located between the eighth and ninth ramps, and comments Mr. Beddingfield: "Since the projection booth is up high, it enables us to use the center of the field, which is the best space for your customers. It also allows our concession stand to face the screen tower so whenever a customer goes to the concession stand, he can still see the picture. You do not lose any more speakers by placing the concession stand at the rear of the field than you would if it were in the center, which is approximately 240 feet from the screen."



NOW is the time to start thinking about
next summer's **COOLING**

Package Jobs that May Help You Plan Your 1951 Cooling

Describing two 1950 installations that illustrate the application of unit conditioners to the solution of distinct types of problems.

By **JAMES F. DAILEY**
President, Typhoon Air-Conditioning Co.

WITH RAPIDLY increasing acceptance of air-conditioning as a necessity in buildings serving the public, the package unit is a solution of many a knotty problem. Cost is nearly always a factor in favor of packaged air-conditioning, but in some cases the advantages of unit equipment practically eliminate choice in the matter. In this article we have assembled two typical case histories to show how the problems of a comparatively small theatre, and of a considerably larger one of old-fashioned construction, can be successfully met with packaged units.

One of the theatres chosen for this study is the Manor in Wilmington, N. C. This seats 600. It is a comparatively new theatre, with seating on one floor and a gradual incline of floor the full length of the house, without a standee rail. To an air-conditioning engineer, this type of theatre

represents probably the simplest project of all. With packaged units, all he has to do is to figure tonnage and "throw" (the distance the cool air must be projected over the heads of the audience in order to reach all seats), and certain other elementary problems of distribution.

In most theatres of this type, air-conditioners can well be installed right in the open, on both sides of the stage and in the rear of the theatre auditorium, depending upon the tonnage and distribution needed. In the Manor theatre, two 10-ton Typhoon packaged units flank the stage, and one other similar machine throws in some extra cooling from the rear. In this type of "free-standing" installation, units of course must have low noise level. However, engineering has brought the noise level low enough for conditioners located as close as 3 feet from the nearest seat to create noise well below that of the sound track, audience (coughing, rustle of clothing, etc.) and outside sources.

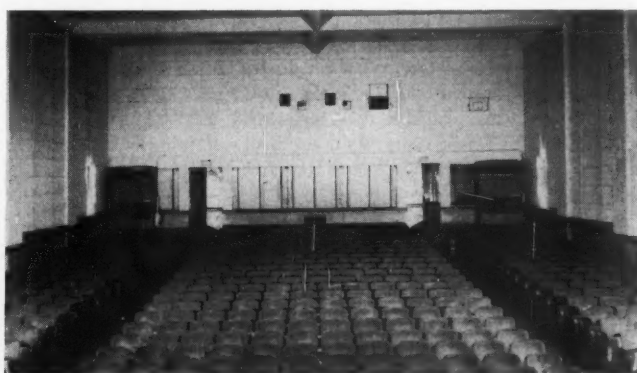
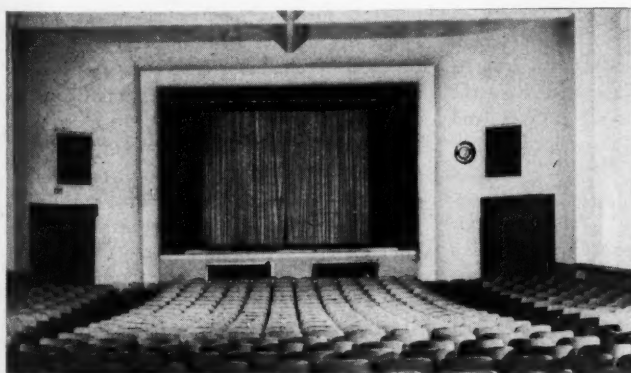
The only installation problems found in a theatre like the Manor are electric and water connections and adequate drainage. Units can be installed in a matter of hours without upsetting the theatre's operating schedule, and once connected, each unit can be switched on as easily as a refrigerator.

But in the balcony house, especially the old "opera house" type with two or more balconies, the problem naturally becomes more difficult, especially if the theatre is large. Not only is installation complicated by unwieldy architecture, but the distribution of air is greatly impeded by the old-fashioned internal construction.

Our example of this type is the Strand theatre in Lowell, Mass., which has 1928 seats. This theatre is believed to be the largest theatre in the United States ever to be air-conditioned entirely with packaged air-conditioning units. Equipped with Typhoon units, the Strand is topped in this respect only by the huge Teatro Blanquita in Cuba, which was air-conditioned by Typhoon last winter. This Cuban theatre has a seating capacity of 6700.

LARGE OLD-STYLE THEATRE

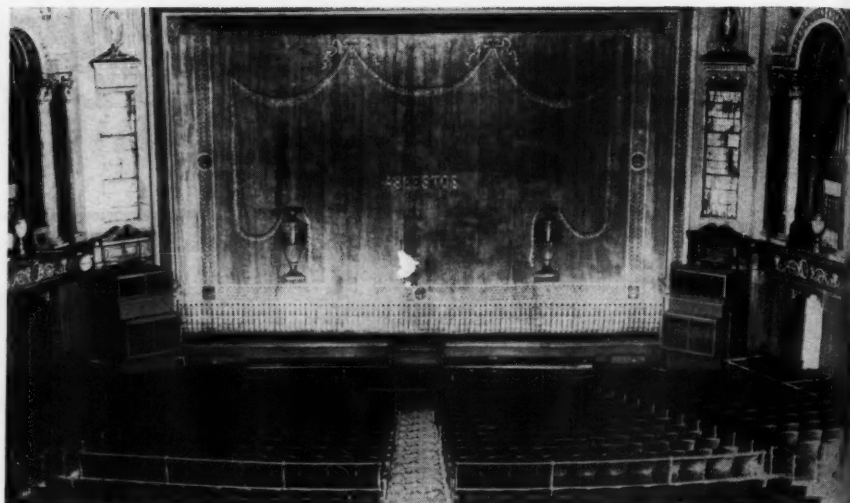
Because of its height, the Strand needed more cooling capacity than can be supplied by the common 8- or 10-ton packaged units. In this case, four 20-ton units were installed for the orchestra and balcony, and one 10-ton unit in the lobby. To conserve refrigerant cooling water, a 10-ton Typhoon evaporative condenser was mounted on the roof of the lobby, and all four of the



Front and rear views of the auditorium of the 600-seat Manor theatre, which has one 10-ton unit at front, two at rear.

units in the seating area were connected to individual evaporative condensers.

The two 20-ton units in the Strand are located, as in the Manor theatre, at the sides of the stage. This installation has justified Typhoon's decision late last year to produce free-standing packaged units in the 15- and 20-ton sizes. Instead of a costly job of concealing these units inside the wings, or in an old organ loft, they have simply been placed in the open, without the use of ducts, which also are costly. Installation charges again were only for actual placement of the units and for electric, water and drain provisions. These two units cool the whole orchestra, with the exception of the last row of seats, where a little help is received from conditioned air spilling over from the stadium.



The situation in the stadium is slightly more complicated. Here, because of a spacious projection-booth structure at the ceiling, overhanging the rear stadium seats, there is ample room and good reason for enclosing the units. Since the projection booth takes up only the center of the overhang, two 20-ton Typhoon units, one on each side, have been installed, and each has a 20-ton evaporative condenser alongside.

Fresh air for the evaporative condensers and for the units is drawn through short ducts leading from the roof. Discharge grilles from the units are located on the front surface of the overhang, so that the cool air flows down to the middle of the stadium section. Since the return air grilles are set into the floor of the overhang, most of the cool air hooks back to the rear seats, and then returns to the units. As mentioned above, some of the cool stadium air also spills over into the rear orchestra seats, aiding the stage-side units.

ESTIMATING COSTS

In a case like the Strand, higher installation costs are necessarily incurred because of the complicated structure encountered, and the size of the installation. However,

at the Strand, in order to have an adequate air-conditioning system at a reasonable cost, packaged air-conditioning appeared to be the only answer.

How low can these costs be? Because no two installations are directly comparable, we have not prepared a breakdown of the actual costs incurred in air-conditioning the Manor in Wilmington and the Strand in Lowell. But we have arrived at a very rough, rule-of-thumb figure, representing the average expenditure, under normal conditions, for the various articles and services required to install an air-conditioning system in a theatre.

First of all, the cost of the air-conditioning equipment itself must of course be considered. Depending upon the specific climate, interior shape of the theatre, and other variable factors, packaged air-conditioners are usually figured on an average of 20 seats per ton of air-conditioning. Compute your cost, using a figure of about \$350 for every ton of capacity, including minimum installation costs (as in the case of the Manor theatre), and you will have a rough figure indicating what it will cost you to have your theatre cooled with packaged units.

Besides the actual shipment, placement

Areas of the Strand theatre in Lowell, Mass., in which unit-conditioners are located. As the pictures indicate, this house presented not only a problem of size for the application of packaged equipment—the Strand seats almost 2000—but one of existing structures further aggravated by their old-fashioned character. A 20-ton unit was placed at side of the proscenium arch (above). In the wall on each side of the projection room (left) is an extended plenum chamber leading from a 20-ton unit associated with an evaporative condenser. Some conditioned air spills from stadium to lower level. Below is shown a 10-ton unit in the lobby. An evaporative condenser is installed on the lobby roof.



and installation of the units, you will have plumbing and electrical charges. If your theatre must be completely re-wired for the required power, you can expect a heavy expense for electrical work. The same possibility applies to plumbing. And due to the different labor costs in various parts of the country, you probably know better than anyone else whether these costs will be relatively high or low. In any case, you can be sure that installation costs for a packaged unit installation will not be as high as for any type of central station system.

Central air-conditioning systems are usually figured on the basis of only 15 or 16 seats per ton. First, extended ducts and other factors decrease the efficiency of a remote installation. Secondly, a central

(Continued on page 40)

Looking toward the future of motion pictures—43 years later



Two views of the entrance area through building-wide glazing—from the lobby (above) and from the street (below).

Architect: **CARL AMES**

MILWAUKEE'S new Century theatre is considered one of the city's most charming, a fact that contributes to the human story behind it. For the Century is something of an affirmation of faith that began when the motion picture was no more than an invention; it is a vigorous continuation of the career of John R. Freuler, which already totes to 43 years in the industry which that invention produced. At the opening of the Century were the owner's four grown-up grandchildren.

And it was a national rather than merely a local career, with years of "bigness" according to the times. The owner of the Century is the John R. Freuler who helped to organize, and who long headed, the Mutual Film Corporation, the "big" independent film distributor of four decades ago, operating in opposition to the General Film Company which claimed for its product the sanctity of certain patent rights.

Mr. Freuler started in Milwaukee, however, and as an exhibitor. That was so early as 1907. He had a dollar or two in the Comique theatre on Kinnickinnick Avenue. It was a nickelodeon, of course. Later, when he had got "big" in film distribution, an article about him by Terry Ramsaye quoted him as confessing, "I used



John R. Freuler (second from left) with several people who helped him create the Century theatre. Robert Peters, the general contractor, is at the left. At extreme right is the architect, Carl Ames.

John R. Freuler presents— Milwaukee's New Century Theatre



BETTER THEATRES SECTION



The Century auditorium seats 750 on two floors. Side walls alternate panels of hard and acoustic plaster, with black light murals for relief.

to drive by the place with my head turned the other way lest the family discover, by my looking at it, that I was interested in the Comique."

A lot of people felt that way about moving pictures in those days.

Here's the Century in aspects that readily indicate the contrast: An all-glass

front which gives a full view of a striking peach-pink lobby from the street; restful retracting seat auditorium chairs; luxurious carpeting; filtered, conditioned air; exacting engineering with respect to acoustics and vision.

During his years in distribution, Mr. Freuler was also interested in production; but even then he kept a hand in the exhibition end. In 1912 he built the first "deluxe" theatre in Milwaukee, and operated this, although by remote control, up until 1933, when he sold it to Warner Bros. He was also associated with Frank Newman of Kansas City, whose Newman theatre was one of the celebrated picture palaces of the twenties.

He was thinking about exhibition in 1916 when he proposed the coining of a 15c piece. The usual admission price already had gone up 100% from a nickel; but by 1916 Mr. Freuler thought it should be raised to 15c. Trouble was that might prove too cumbersome, requiring two coins. Why not a 15c piece? Well, why not? But nothing was done about it in Washington, where efforts to "help" the motion picture business did not develop until much later.

There is also the anecdote which recalls Mr. Freuler's reaction to a murky image in the Mutual screening room. He went up to the screen and rubbed his hand across it. A lot of dirt came off. He later sent a memorandum to his sales department, saying, "If an exhibitor anywhere complains

that our pictures are dim, blurred or improperly lighted, tell him to see whether it is an accumulation of dust on his screen."

To this day there are theatres with an accumulation of dust on the screen.

Mr. Freuler's handsome new Century theatre is located in one of the busiest neighborhood business sections of Milwaukee. It is on the site of the Astor theatre, but only the side and roof of that building were retained. With an upper facade of concrete, the Century has a sparkling, inviting entrance of glass. It spans the 45-foot width and includes four sets of Herculite doors.

This supplies a clear view into the lobby, where carpeting begins at the entrance doors—an Alexander Smith modern pattern predominantly old rose. This lobby, from which at either end stairs lead to the balcony, is really treated as a foyer, with plaster walls painted peach-pink, flush recessed box lighting fixtures in the ceiling, and a mural painting at each end.

The foyer is similarly treated. Here is a recessed refreshment nook having a mural back wall and a natural wood veneer counter along the left side. Immediately in front the floor is linoleum.

The auditorium, which is seated with 750 Kroehler push-back chairs, including a balcony, has side walls alternating vertical panels of hard and acoustic plaster to break up sound reflection, while the screen end is fully draped. Alternate side wall

(Continued on page 70)



The refreshment nook which spans one side of the foyer.

THEATRE SALES



... devoted to the merchandising
of confections, beverages and other refreshments
at motion picture theatres and drive-ins

For a Better Package

Q In concerning ourselves with the interests of merchandise that contribute to the good time people have in the theatre, we of *Better Theatres* are in familiar territory. Only the scale and the psychology have changed.

The old prejudices (to the blasting of which so much of our efforts in *Better Theatres* used to be directed) are gone. The service, by which candy, popcorn, beverages and other refreshments are made available to theatre patrons, has proved profitable, hence important. Proven important it has become more and more diversified. Indeed, at the drive-in, the success of the screen attractions cannot be fully measured until the night's take at the refreshment stand is counted!

Q With *Better Theatres* again under its own covers, the interests of Theatre Sales can be better served by being a part of it. Now circuit executives and theatre management have in a form adapted to their operations, no matter how they may be individually organized, a single monthly package of ideas and information about everything—except the film. That's a mighty big subject, and a critical one in the economic scheme of the motion picture theatre. In *Better Theatres* it is uninvaded.

The play is one thing; all of the physical establishment necessary or commercially related to it, is quite another. Now *Better Theatres*, enduring separately from the week's *Motion Picture Herald*, through each month and beyond, is comprehensive in its coverage of all of those things that make the play possible and the hours of recreation in the theatre most enjoyable.

Q The growth in recent years of confection, beverage and related merchandising in theatres—and of the drive-in, where refreshment services constitute a major function—received timely recognition in the establishment of Theatre Sales. The need to focus attention fully on it suggested isolation of the idea. Thus Theatre Sales has been instrumental in this growth.

That aspect of theatre operation, well established, is now integrated in *Better Theatres* with those matters of theatre design, maintenance and management which naturally impinge upon it, with this under unique conditions that express that unity most practicably. Those responsible for the physical theatre in any particular instance, whether owner, circuit executive, department head or house manager, have a complete tool designed to be conveniently, even permanently, at hand, unencumbered by attachments unrelated to their immediate purpose. Streamlined, as it were, to do an efficient job.

Q Issues will be planned with that unity very much in mind. For convenience of the reader, news and editorial features on confectionery and refreshment service and products will be concentrated in Theatre Sales. But inevitably there will be additional material pertinent to these interests in other parts of *Better Theatres*. This must be particularly true of architectural features, and of the Drive-In Department.

And there may be occasions when a merchandising subject calls for the emphasis of placement as the opening editorial feature of the issue. There also will be at least one issue during the year when the interests of Theatre Sales will just about take over the book, in a special Refreshment Merchandising Number.

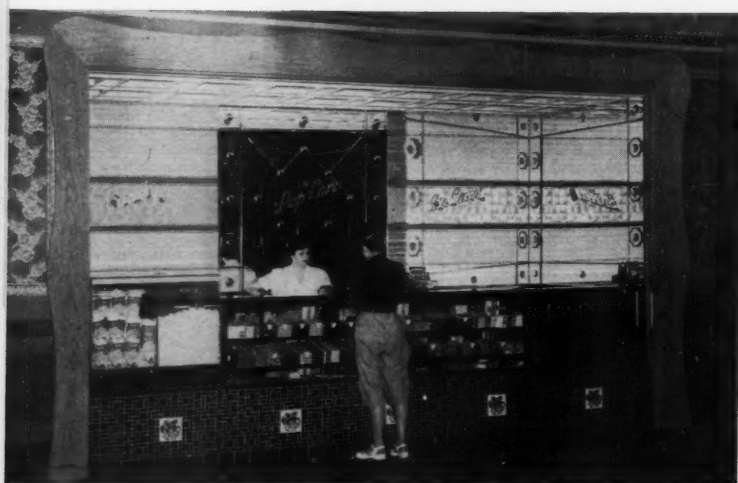
That is the plan of the better package.

—GEORGE SCHUTZ, Editor of *Better Theatres*.

The Problem Was: How to Get More Sales Punch?

THIS IS WHAT LOEW THEATRES DID ABOUT IT

... and to the changes the camera here shows, headquarters departments and house managers were brought into a refreshment exploitation plan.



AT THE MOUNT VERNON, Mt. Vernon, N. Y.: The confection stand as it is now (above), with ample storage space and room for the attendant to function. The location is considered ideal, in the inner lobby facing the patron after he surrenders his ticket to the doorman. Compare this arrangement with the same theatre's stand, pictured at right. The location was the same, but the impact obviously was not. The lounge was deemed at the time as important as candy sales.

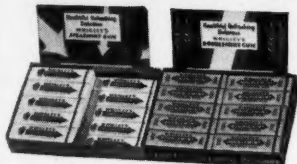


AT THE TRIBORO, New York City: Below is the new refreshment sales scheme as it now is at this Astoria theatre; and at right as it was. Located near the doors, in a long and spacious outer lobby, the stand at the right did provide a variety of merchandise—including cigars; but it lacked coherence for efficiency, and the eye-catching display qualities with which the new stand has doubled sales.



THERE'S MONEY in those bars of candy, the high command of Loew's Theatres decided some two years ago, when all the allures of showmanship plus pictures failed for a period to keep the customers coming. So deciding, the management determined also to put some drive

Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre



Park Theatre, Reading Pa., displays gum for convenience of patrons and extra revenue.



Southern Theatre, York, Pa., profits from sale of well-known brands of chewing gum.

You build good will and extra profits by selling and displaying popular brands of chewing gum

You know that many people like to chew gum while they watch a picture. Chewing gum helps keep them happy and relaxed—adds to their enjoyment of the theatre. This means extra good will and profits for you—provided that you make chewing gum easily available to your patrons, as hundreds of theatres are doing.

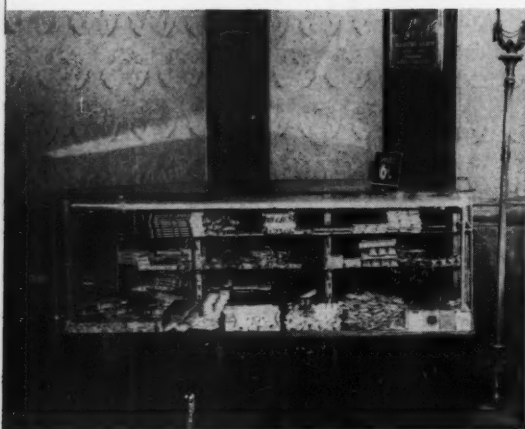
Display popular Wrigley's Spearmint, Doublemint, "Juicy Fruit", and other well-advertised, fast-selling brands of chewing gum within easy sight and reach of your patrons. They will appreciate this service which you provide for their enjoyment, and your sales of chewing gum will bring in substantial extra revenue.



AE-358



AT LOEW'S, New Rochelle, N. Y.: The new modern stand is shown above, replacing the inadequate, dowdy, inconspicuous stand pictured at right. The new arrangement required breaking into a wall in the outer lobby, and use of an assistant manager's office to provide a spacious refreshment nook adjacent to the ticket taker. The old stand was next to washrooms.



A SOFT DRINK machine, made by Colespa, has been placed in Loew's New Rochelle house where the old refreshment stand was. A spotlight illuminates it and offers a choice of Coca-Cola, root beer, and cherry soda. It is bright in color and modern in design, and is tied in with displays of coming attractions, as pictured below.



into the sales of candy and allied wares. This meant renovation of somewhat dowdy and decidedly inadequate stands run on a flat rental lease basis by the People's Candy Company. It also was accompanied by a change of arrangement both in stands and with the company.

The understanding between Loew's and the concessionaire became one of profit-sharing. It also meant rearrangement of stands, for the psychologically most effective placement of them; their renovation, and some alteration of theatres, including construction of wall recesses and lighting the nooks thus effected.

70 THEATRES AFFECTED

Virtually all of Loew's 70-odd houses in New York City and environs have been given the treatment. Around 75% required really extensive interior alterations. In some houses this meant taking out some seats; in others, the addition of offices and storerooms.

Loew executives will tell you it's been worthwhile. Candy sales a year ago were estimated at three cents per admission; now they average from five to seven cents.

Division managers and theatre managers have an interest now, and responsibility for, the result of the circuit's share of profits. Local managers attempt to give to candy sales the showmanship they give to pictures. There are contests, tie-ins, giveaways. There is in discussion a species of publicity department co-operation, through assignment of exploitation men, and collection and correlation of ideas and stunts devised by house managers.

The new stands are offering ice cream; Coca-Cola, Canada dry cherry and lemon-lime sodas and root beer; popcorn from warmers, and standard brands of candy.

PHYSICAL PROVISIONS

The new counters, constructed by various manufacturers, feature genuine walnut finish, with slimline fluorescent lighting in the windowed display casings. Tile facing of counter bases complete the structure for all installations. Liberal use of etched and plain mirror gives flash to displays within the cabinet windows.

In the feeling that "selling from the back" is most practicable in view of the necessity for allowing candy displays to be at a maximum of effectiveness, there have been installed "pigeon holes" in the rear of display cases for the better-selling candy brands. There are also stock drawers for other brands. These are covered by removable doors.

Freezers for the ice cream are from several manufacturers, such as Sawaga and Kelvinator, and are applied according to space requirements. Pronto console type popcorn warmers are used throughout the installations. Attendants fill the bags for sale to the public.

Talk o' the Trade

INTERMISSION SALES TEST

At nine theatres of the Fabian circuit in the Albany, N. Y., area, intermissions are being tested out to see if they stimulate sales at the confectionery and beverage stands. A special trailer on the refreshment facilities precedes the intermission, and the performance resumes after the break with a short subject. So far patrons accept and buy, so much so that it is predicted that other theatres would copy.

BAR CANDY PRICE UP

The publication *Candy Industry* reports that nearly all nickel chocolate coated candy bars have advanced to 80c a box of 24. There were still a few holdouts at the time of the report (September 12th), among them Williamson's "Oh Henry" and Curtiss's "Baby Ruth." . . . Theatres in the eastern provinces of Canada have increased the price of chocolate and nut bars from 5c to 7c, and of packaged candies as much as 7c, and it looks like 6c or 7c per bottle for Coca Cola and other beverages. Reason: new Canadian "war" tax of 30% on such merchandise, and increase in candy prices.

PROMOTING "SWEETEST DAY"

All retailers of candy, including theatres, are heavily registered in exploitation of "Sweetest Day" on October 21st, according to reports to the National Council for the Promotion of Sweetest Day. Plenty of promotion possibilities will be used, such as selection of the "sweetest woman of the year" based on her service to the community, being "sweet" to shut-ins and orphans, etc. Theatre managers, old hands at this sort of thing, can be expected to think up a variety of stunts of their own.

POPCORN WEEK CAMPAIGN

A special committee is concerned with theatre popcorn sales in the campaign of the National Association of Popcorn Manufacturers and the Popcorn Processors' Association to make the American people even more conscious of popcorn, signalized by National Popcorn Week, October 22-31. Window cards, rack cards and other exploitation material, including screen trailers, have been developed for use throughout the country.

VENDING MACHINE SHOW

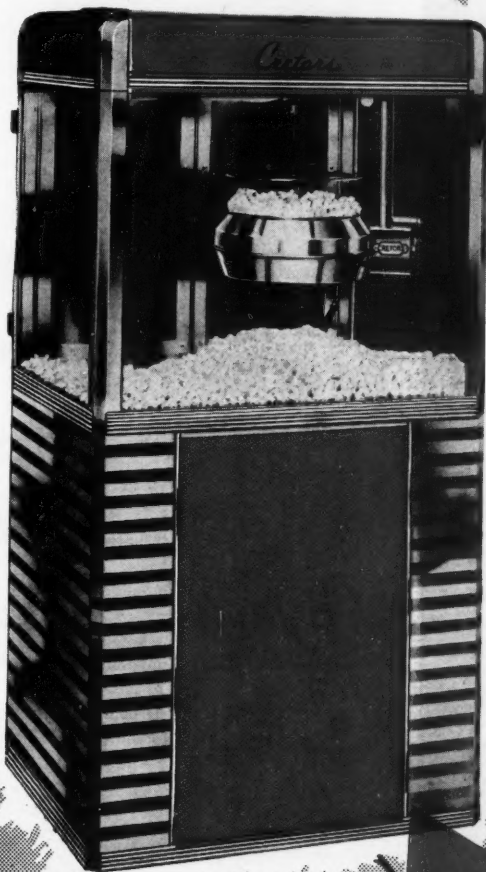
Every type of amazing contrivance for the automatic vending of candy, foods, drinks and other merchandise, will be on display at the convention of the National Automatic Merchandising Association at the Palmer House in Chicago, Nov. 12-15.

BETTER THEATRES SECTION

MODERN

*as tomorrow's
styling...*

NEW *Hollywood
Model 48*



Cretor's Hollywood Model 48 has a new design, but that old time durability and efficiency! Beautifully constructed of striped stainless steel, with eye-catching lucite top of sky blue and cherry red. Transparency of colors when lit makes this the "hit of the show". Welded steel frame and sidewalls assembled by Cretors craftsmen assure you of life-time service. Easy-to-slide drawers, for raw and waste corn, a handy cash drawer and a large storing cabinet are added money savers that eliminate the need for other equipment. Modern heating element keeps corn appetizingly warm and the popping temperature is controlled by an automatic thermostat. The New Hollywood Model 48 has a surprising capacity of 18 oz. of raw corn per popping. Pops corn right before the customer's eyes . . . creates desire and stimulates sales.



*65 Years
of Know How!*

C. CRETORS & CO.

620 WEST CERMAK ROAD • CHICAGO 16, ILLINOIS

"You'll Always Be Glad You Bought A Cretors"

DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in
50-lb. pails and drums



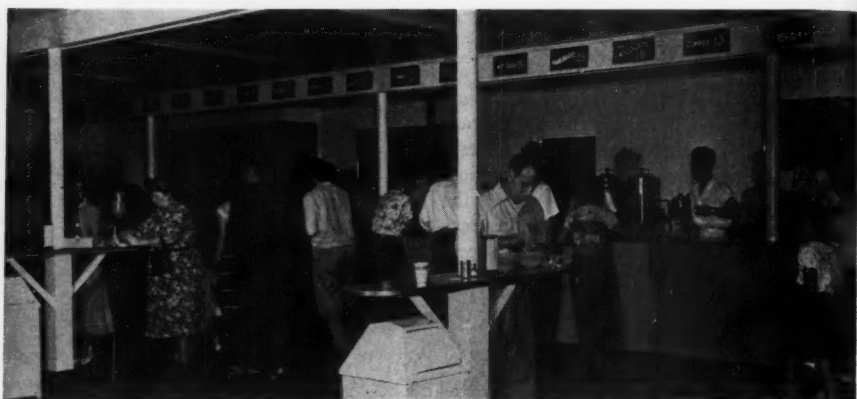
Packed in
38-lb. pails and drums

MADE BY ONE OF
AMERICA'S LARGEST
REFINERS



The BEST FOODS, Inc.
1 East 43rd Street
New York 17, New York

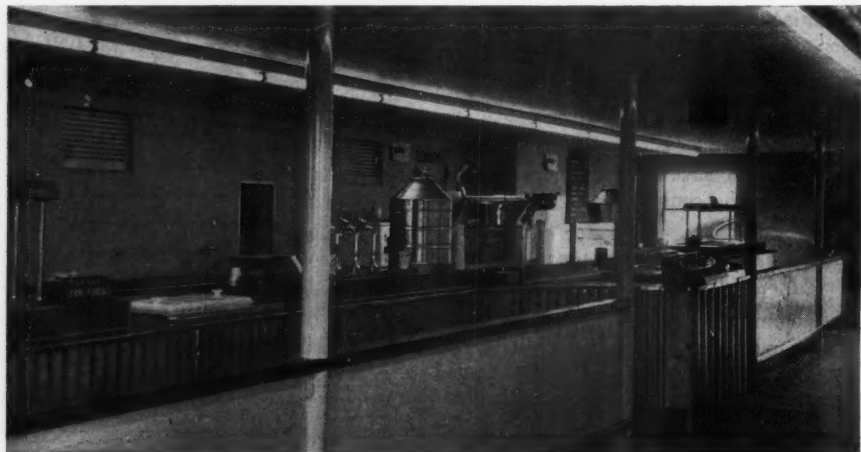
For Drive-In Speed Plus Variety



■ Walter Reade Theatres, veteran operators of regular theatres who now have around eight drive-ins in New Jersey and New York State, have radically changed their concession layout over a period of two years. They found the earlier four-sided refreshment counter did not permit display of foodstuffs and fast service. Above is present one-counter arrangement, at the newer Eatontown drive-in. Clearer floor space has also been provided, with shelves to hold condiments on the structural piers.



■ Two single-counter refreshment service schemes are shown above and below, illustrating the well-equipped, efficiently planned refectory type of layout characterizing the better drive-ins today. That above is at E. M. Loew's new Norwich-New London drive-in at Montville, Conn. The popcorn equipment is the Manley stadium model. The layout below, at the Wareham, Mass., drive-in of Julian Rifkin and George Markellfi provides a cafeteria-like service, with patrons carrying trays approaching counter from either end and leaving at middle.





■ The Walter Reade circuit also supplements its refreshment stand service (see preceding page) with car service from a vending cart from which is dispensed frankfurters and popcorn as well as cold drinks and ice cream. This shows the service at the Eatontown, N. J., drive-in, where speaker posts also mount in-car heaters.



■ The newest item of refreshment offered at Reade drive-ins is frozen custard, which has its own counter in the refreshment building, as shown in this view of the Eatontown installation. Regular ice cream is sold at the main counter. At the same circuit's new Atlantic City drive-in, a similar special counter is provided for candy floss on sticks. Separate counters have been advised for these items because of their special appeal, particularly to children, who might otherwise hamper traffic at the main counter.

Showmanlike Stunts That Boosted Sales

THE PUBLIC had as much to do with the establishment of theatre sales of candy, popcorn and beverages as the theatre business itself. That is known, first, because many an exhibitor installed such service reluctantly (it was

BETTER THEATRES SECTION

NO SHORTAGE!

There's plenty of Popsit Plus to help make profits for you.

Why? Because America's Largest Selling Popping Oil is made of peanut oil and other ingredients produced right here in the U.S.A.!



If your distributor should be temporarily out of Popsit Plus, it's only because everybody wants it!

IT'S AMERICA'S BEST SELLING POPPING OIL!

popsit plus!

Made by **C. F. SIMONIN'S SONS, INC.** Phila. 34, Pa.

Convenient Warehouse Stocks and Distributors Coast to Coast

POPPING OIL SPECIALISTS TO THE NATION

another business to him, and he feared the maintenance charge); and second, because the public has so thoroughly appreciated it.

Service for the convenience of patrons though it be, the profit motive, never ignored (who would be so silly?), is very much in evidence in most operations, and managers are finding their refreshment business worthy of their talents as showmen. Here are ideas submitted by managers who have found them good sales promoters.

From Bob Harvey, manager of the Capitol in North Bay, Ont., Canada, has come the picture of the Capitol lobby with a mounted cutout of a pretty miss which he recently used to act as a "silent sales-



Lobby of the Capitol in North Bay, Ont., with the "silent salesgirl" which Bob Harvey, manager, has used to good advantage.

girl." She didn't cost him any money, either—he promoted her from a drug store. He comments:

"I have used her very successfully in promoting our candy bar, and I give her credit for the increase in sales. She can be used to plug one particular item all week by placing the article in her hand.

"She can also be used to promote advance advertising on some of our regular features by dressing her in costume suitable to the type of picture."

Altogether a handy gal to have around, who was found worthy of this comment in the town-talk column of the North Bay *Daily Nuggett*: "Wait till you get a load of the 'whistle bait' in the Capitol lobby! A beautiful blonde is on hand each evening to direct you to the candy bar . . . just another way of reminding you that the Capitol has the finest service in the freshest chocolate."

The well placarded refreshment counter shown in the picture of the Colonial theatre in Philadelphia, illustrates some of the ideas which Joseph D. Nevison, manager of that theatre, has been using during the summer to build up sales. One card invites patrons to look for free passes in candy and popcorn boxes. Free balloons have also

been given the youngsters with every 10c purchase of candy or popcorn.

Stimulus has also been provided by offering the youngsters prizes. And this stunt did more, as Mr. Nevison explains:

"This idea was built up by a stage announcement the previous week. The kids were invited to save empty wrappers of candy bars, etc. We gave the prizes at an 'auction' on the stage, offering odds and ends from former promotions according to the number of wrappers turned in—certain articles for 50c worth, 40c, etc.

"Stand business jumped 50% at the matinees when we held these auctions, and the stunt was used for several weeks. But here's the rest of the pay-off: When we finished the auction we had a dozen big cartons of wrappers, but not one speck of paper on the theatre floor!"



Some of Joseph D. Nevison's merchandise sales promotion are indicated in this photo of his confection stand at the Colonial theatre in an outlying neighborhood of Philadelphia.

Package Jobs that May Help You Plan for Cooling

(Continued from page 30)

system almost always provides for cooling the whole of the interior of the theatre, including the space next to the ceiling. Since packaged units discharge their cool air just over the heads of the theatre's patrons, and cool air tends to sink rather than rise, a cushion of warm air remains at the ceiling level, keeping the area to be cooled at a minimum.

Except where basement space is ideally suited for the installation of heavy machinery, expensive provision must often be made for its introduction. Also, ductwork, besides being expensive in itself, usually requires structural changes to allow for passage behind walls and over ceilings.

Although this article is primarily concerned with economy, there is one factor that should never be overlooked when comparing packaged air-conditioning with central station systems. This factor is *zone control*. Some air-conditioning plants in theatres have been criticized by patrons because they failed to provide comfortable temperatures in all parts of the theatre. Except for cases where the complaint stems from the fact that no air-conditioning can please everyone, the trouble usually results from uneven distribution.

Most central station systems are governed by one thermostat, located at a central point. Remote equipment is temporarily shut off when the thermostat registers the right temperature. However, it is obvious that if a theatre is only partly filled, one section of the theatre—for instance, the main floor—could produce a good deal of heat, whereas another section, perhaps the balcony, could be empty and therefore negative as a heat producer.

If air from these two sections meets at

a central point, the resulting temperature at the thermostat might register 75°, while the audience in the orchestra sweltered in 85° heat, and the empty balcony stayed at 65°. Furthermore, since cool air is distributed equally to all parts of the theatre in a central system installation, any attempt to regulate cooling by opening and closing grilles will result in an unbalanced system.

Since each packaged unit is controlled by its own individual thermostat, which measures the temperature of the air returning to the unit from the same area served by the unit, it is obvious that where the audience is unevenly distributed, cooling will be much more accurately regulated for each separate area, or *zone*.

The manager of the Strand theatre in Lowell, for example, has been very careful to check his temperatures religiously every half-hour during an entire evening's showing. He is able to maintain constant temperatures of 73° to 74° in all sections of the house without any manual control whatsoever, due to zone operations.

The theatre business is facing mounting competition. Drive-ins, television and other forms of competition are tending to make "enclosed theatre" operators more and more conscious of the necessity for air-conditioning. If your theatre is not now air-conditioned, you should certainly give the matter serious thought as much in advance of next spring as you can. If your theatre is where the weather soon will be cold, you will probably find it difficult to think about cooling equipment. However, investigation, decisions, planning, fabrication, shipping, installation—these all take time. Fall is a good time to start thinking about next summer's cooling.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Have You Checked Your Staff On Public Relations Lately?

an old saying about fathers: It's a wise manager who knows his own staff. He's



CHARLES H. RYAN

supposed to know, of course; and fortunate is he who does not have to contend with much turnover in personnel. However, the conditions of employment are such that especially in these days of relatively high wages for even the simpler jobs, theatre management cannot always be as choosy as it would like to be about whom it hires for cashier, doorman and ushers. Yet these people supply management's most intimate, consistent human contact with the public.

Every experienced manager knows the importance of staff training. The duties of these people are not in themselves complex. Training gets its importance almost entirely from the public relations angle. And for that very reason, close supervision after training is imperative. A manager simply cannot assume that instructions as to procedure and responses to patrons are always carried out. Let me give an example or two from personal observation recent enough to have suggested this piece.

A patron approaches the box-office and asks the cashier when the next feature begins. She tells him—but how! She looks at him as though he had interrupted her with a silly question, perhaps something to do with the moon. She frowns upon the schedule hanging before her and finally gets done with the apparent nuisance by muttering the hour. Was she trained to handle the inquiry in that manner? Presumably not. She thought that one up all by herself.

Or take this occurrence: A young fellow and his girl are about to enter an aisle. The usher standing nearby saunters over and remarks, "No seats on that side," then stands around watching them as if to be wondering what they'll do now.

It so happened that in this instance there were seats for them on that side. Two women had come out of that aisle just a minute before, but the usher hadn't noticed and was going by his latest check. The public has learned from experience that an usher can be wrong.

But that's not the point, which rather is that the usher offered no guidance to guests not sure of what to do. His ignorance of the availability of two seats off that aisle would not have been so bad if he had not been so negative about the situation. He would not have annoyed those patrons if he had stepped briskly over to them and said something like, "I'm afraid there are only singles in this aisle, sir. Would you care to look?" And then going down the aisle with them to help, even though positive the effort will be futile. If the patrons decided to take the usher's word for it, he properly would suggest where two seats together might be found.

Let us presume that the usher had been instructed and his clumsy handling of the situation was contrary to what he had been told. That could be. Might he not have found all this precision, this trying to be fully helpful to patrons, this saying "sir" more trouble than necessary for him to keep his job? Who'd know about it?

Supervision should be such that staff members can never be sure they are "getting away with it."

Poster Material To Enliven Front Attraction Display

IN MANY WAYS current attraction advertising has greatly improved in recent years. For one thing, more and more managers have been getting better equipment for it, in attraction boards and letters, and in display frames.

We also notice, particularly lately, some aids to such exploitation that are not so new; in fact, they remind me of my earlier days in showbusiness. These are the special placards, cutouts, etc., which seem to be used more now than they were for awhile.

This has been reflected of late in the *Managers Round Table* of *MOTION PICTURE HERALD*, so we asked Walter Brooks, director of that department, what



Cutouts of Betty Hutton were thus used at street level and high on the front of the Rivoli in Muncie, Ind., in Vic Sicilia's campaign for "Annie Get Your Gun." Here Mr. Sicilia had to deal with a severe limitation of luminous copy display. The top figure is 20 feet high.

his observations had been. He has generously responded with the following comment:

"Times certainly have changed, and for the better. An obvious difference is in the theatre front. Making the marquee a decoration with a lot of flashing colored bulbs, and restricting the attraction board to a line or two of letters all the same size and jammed together—that's gone. Marquee copy now is live with more light, more readable letters, and with selling copy as well as titles and player names.

"Managers are realizing also that there is a place for special material, such as cutouts from posters. You might say that they can be used to illustrate the copy. Several of our Round Table members excel in placing poster cut-outs alongside their attraction copy. Sometimes these are



**SUPER-
LaVeZZi
SERVICE**

PRECISION MADE PROJECTOR PARTS

Once you've used them, you'll agree that the built-in precision and trouble free performance of La VeZZi parts do much to hasten repair jobs and help you to the better projection that delights patrons. Specify La VeZZi SUPER-SERVICE Parts for all your replacements! Your Theatre Supply Dealer has them.

LA VEZZI MACHINE WORKS
4635 WEST LAKE STREET • CHICAGO 46, ILLINOIS



*Since
1908*



GIVE *New Life* TO YOUR STAFF WITH M-L UNIFORMS

There's nothing quite like M-L Uniforms to make your staff *look better—feel better—do better.* Write today for data on a complete range of styles, materials, colors and sizes, together with prices. See for yourself why M-L enjoys a national reputation for neatly finished, durable, properly fitting uniforms.



2145 LINCOLN AVE., DEPT. B, CHICAGO 14, ILL.

translucent for panel lighting, sometimes they require front illumination. Done right, this sort of thing can be a stopper.

"Some managers have lifted the old poster display from the street level and made it over into a 'live' display under lights at the marquee level, adding similar material of smaller scale below. People like to look at photos and poster art; however, on and around the marquee and entrance these must be handled to get an idea across quickly.

"Naturally these extra pullers are of special value to the downtown or busy shopping center location. There the problem of selling the idea of going to a show, and to *this one*, right now, has always been



For "The Flame and the Arrow," Les Fagg, manager of the Roxy in Tacoma, Wash., made a striking cutout illustration for the marquee copy, besides giving his entrance a castle wall effect with compo board.

a toughie. The devices to do that job can never be altogether new. Showmen have been at it too long for that.

"But quite often one can give the oldie a new wrinkle, and a lot of managers are now finding ways to do it. In Kansas City recently, I called on M. L. (Babe) Cohn, manager of the Paramount, and found him using huge letters, around 30 inches high, for 'Sunset Boulevard,' with the title in letters cut from heavy board and coated with fluorescent paint. He had a problem of limited attraction board space. The self-luminous title covered the marquee reader space at both ends.

"We firmly believe that in the more or less transient situations, people are not completely sold until they pass the marquee and lobby line. They may have a notion that they are going to the movies; they may have been almost sold by recent magazine advertising, or last night's newspaper. But most of them will hesitate, I think, when they actually approach the theatre, and look about to make sure that this is what they want to see right now. If you've convinced them, you're a showman."

IMPROVE YOUR PROJECTION WITH NEW LARGER SCREEN AND LENSES. SPECIAL PACKAGE DEAL AVAILABLE!

Raytone Screens

Vinyl Plastic Coating Flame-proof Can be Shipped Folded 85% REFLECTION EFFICIENCY

RAYTONE SCREEN CORP. 165 CLERMONT AVE. BROOKLYN 5, N.Y.

GOLDBERG ALUMINUM

REELS

GOLDBERG BROS. Denver, Colo.

THEATRE SUPPLY DEALERS Exclusively ASK YOUR DEALER

Wall Coverings • Painting • Ornament Plaques
Luminaries • Stage Curtains • Curtain Tracks
Curtain Controls • Draperies • Tufted Panels

NOVELTY

SCENIC STUDIOS, INC.

32-34 W. 60th ST., N.Y. 23, N.Y.
Masters of the Art of Decoration

for . . .

Complete Satisfaction in Theatre Seating!

IRWIN
SEATING COMPANY
GRAND RAPIDS, MICH.

THEATRES SPECIFY MONEY-SAVING REDO* IN Goodall Quality Plastic

**For Durability ...
Easy Cleaning ...
Lasting Beauty**

Goodall Plastics' superior performance and handsome good looks are based on outstanding quality! They save you money because they're blended with top quality ingredients; built to last...to minimize repairs and replacements...to cut maintenance costs.



EASY CLEANING SAVES TIME—MONEY

Goodall Quality Plastics require little care. Just a regular wiping with a clean, dry cloth...and one monthly washing with mild, soapy water, and soft, clean cloths. That's all! No expensive cleaning preparations, no insecticide sprays!

CUTS SEAT UPKEEP DRASTICALLY

Shed Stains: Grease, alcohol, perspiration, candy-smeared fingers don't mean lasting damage. A simple washing whisks away signs of soil. A descriptive pamphlet on the care of plastic-upholstered theatre seats is yours for the asking.

Non-sagging: Wonderful flexibility "gives" for resilient, cushioning comfort...resists sagging.

FOR DECORATIVE LOUNGES

Beautiful: Designs and colors are planned in cooperation with the Goodall decorator staff—famous for its color and design sense. You get the luxury of top-flight, custom-like-styling plus the long-lasting durability inherent in Goodall Quality Plastics.

Colorful: Colors range from black to warm pastels—harmonize with any decoration scheme. And even the lightest colors are practical because they wash in a jiffy.

REDO IN THE RIGHT WEIGHT FOR THE JOB

Goodall Quality Plastics come in sturdy, extra-heavy 27 oz. supported plastic recommended especially for theatre seats. Goodall plastics are the most widely used plastic seat covering in the theatre field.



© 1950, Goodall Fabrics, Inc. (Subsidiary, Goodall-Sanford, Inc.) Sole Makers of World-Famous PALM BEACH® Cloth
GOODALL FABRICS, INC. NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • LOS ANGELES

*Registered Trade Marks

GOODALL FABRICS, INC.

Plastics Division, 525 Madison Ave., New York 22, N. Y.

Please let me know how to save money on theatre seats and lounges. Send me samples of Goodall Plastics, descriptive material, and the name of the nearest jobber equipped to handle my plastics needs.

MY NAME (print) _____

THEATRE _____

ADDRESS _____

CITY _____ ZONE NO. _____ STATE _____

why

Better Theatres section of Motion Picture Herald becomes SEPARATELY BOUND WITHIN ITS OWN COVERS —effective with this issue

It was the continued and growing number of requests from our old subscriber friends that led to this decision. They kept remembering the much greater convenience and other advantages of our former method of binding BETTER THEATRES.

So we made a quiet survey among the theatre executives who are responsible for the buying of theatre equipment and supplies. (It should be noted that in many instances these are *not* the men who buy or book film for theatres.)

The result was so overwhelmingly in favor of a return to our former style as a separately bound section for BETTER THEATRES that there remained no doubt as to the preference of virtually all of the people who are responsible for the equipment and maintenance of most of the theatres throughout the United States and Canada.

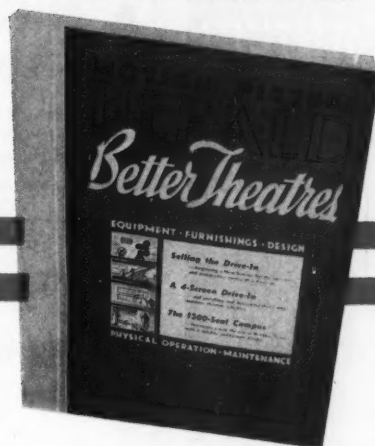
It is interesting also to observe that even in cases where the same man buys film as well as equipment and supplies (such as the owner or theatre manager) *the preference for separately bound section for BETTER THEATRES was equally emphatic !*



Among equipment advertisers and their advertising agencies, we found (to the surprise of nobody) that they prefer that their advertising not be relegated to a section which is bound into the rear of a book and behind the main section of that book.



Issued as SECTION 2
of Motion Picture Herald



Now separately bound—
each in its own covers

including THEATRE SALES
Refreshment Service Section

with these advantages:

- 1** No hunting for a *monthly* section within the rear part of a *weekly* book. (And no need to try to remember which week to look for it.)
- 2** Theatres whose film buying department is separate from their equipment maintenance and refreshment buying department don't need to break the book apart, for each to have it at the same time!
- 3** Filing, for quick and easy reference whenever considering the purchase of any particular equipment or supplies, becomes simple and efficient. (Only thirteen issues per annum to keep for reference and they deal with nothing other than theatre equipment, maintenance and refreshment service.)
- 4** The position of advertising obviously is better, as it is not buried behind 50 to 100 pages of unrelated film news, etc., and film advertising. (Since advertising in this field is of business interest to executives of the physical theatre, it is a break for both sides when it is easier to find, easier to read, and easier to refer to for purchasing consideration later.)
- 5** It provides all the distinct benefits of a separate, concentrated trade paper while still enjoying the advantages of the full cooperation and authoritative standing of Motion Picture Herald.

BETTER THEATRES continues to be edited and staffed
by thoroughly experienced technical experts — a point
for readers and advertisers to note and compare!

Effective with this issue of

Better Theatres

STORM SENTINEL

The FIRST and Still The BEST

ALL STEEL, PRE-FAB SCREEN TOWER

by
ELIZABETH IRON WORKS, Inc.
Elizabeth, New Jersey

Pioneers in
Development and Manufacture
of Soundly Engineered
ALL STEEL SCREEN TOWERS
for Drive-In Theaters

Why Consider the Imitations...
SEE THE ORIGINALS
BOOTH 114 • TESMA Show

Guard Against
POWER SHORTAGES
HIGHLINE FAILURES
LOW VOLTAGE



with an ONAN EMERGENCY ELECTRIC PLANT

You are protected against power interruption or restrictions on your use of electricity with an Onan Standby Plant. In case of power failure the Onan Plant takes over the entire power load within seconds automatically, and the show goes on. When power use is curtailed, just switch to your Onan Plant for all the current you need. Low in cost, simple to install. Ruggedly built and dependable. 1,000 to 35,000 watts A.C.



D. W. ONAN & SONS INC.
5762 Royalston Ave., Minneapolis 5, Minn.

Write for Folder

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Liability of Lessee In Injury from Plaster

A READER has written, "Each month I read your theatre law suits. But now a different problem has popped up than any we have had before. Last week a part of the ceiling fell during a show and injured several patrons. Now they are suing us for damages. We do not own the theatre building, we lease it."

These columns a short while back listed a higher court case involving injuries to theatre patrons caused by a falling ceiling (Allen v. Shreveport Theatre Corporation, 42 So. [2d] 865). For the benefit of all readers I shall explain the cause and outcome of this late suit.

The testimony proved that a theatre patron named Allen paid admission into a motion picture theatre operated by the Shreveport Theatre Corporation, lessee of building. During a show and without any warning a portion of the auditorium ceiling fell, seriously injuring Allen and other patrons.

In subsequent litigation, the higher court refused to hold Shreveport liable, and said:

"The case turns upon the question as to whether or not a theatre operator, who leases the premises from another, is responsible to a patron for injury resulting from the falling of a defective ceiling. . . . For the defendant (theatre lessee) to be held responsible, there must be some negligence shown on its part, and in the absence of proof that the defendant lessee had actual knowledge of a defective condition in the ceiling, plaintiff (injured patron) has not made out a case. . . ."

Hence the law is well settled, that where a patron of a leased theatre is injured, and the thing that caused the injury is wholly under the control and management of the landlord, and the accident is such as in the ordinary course of events would not have happened, its occurrence may raise a presumption or inference of

negligence on the part of the landlord, but the theatre lessee is relieved from all liability if the testimony shows that the lessee had no knowledge that the thing which caused the injury was defective or dangerous.

Should a Small Theatre Operation Incorporate?

WE RECENTLY were asked by a small town exhibitor—and there have been several similar inquiries in the past—what advantages were to be had from incorporating a theatre business, in this case a single theatre. Perhaps it would be well to review the matter from the information of others who may be interested.

The important advantage of incorporating a theatre business is that the stockholders of the corporation ordinarily are not liable for the debts of the business in excess of the value of the stock they own.

Suppose a theatre business is incorporated for \$15,000 and the company incurs debts or other liabilities amounting to \$25,000. The stockholders are not liable for a greater loss than the actual stock held by them. Therefore, the total loss to all of the stockholders would be \$15,000. Moreover, the individual credit of the stockholders is not in the least affected by reason of the company being unable to meet its financial obligations, as is invariably the result where an individual or partnership encounters financial disaster.

In other words, the property and the rights of a corporation belong to it as a legal entity, distinct from its stockholders (215 N. W. 855).

OTHER ADVANTAGES

Another important advantage of incorporating a theatre business is that the corporation's credit is firmly and quickly established, because it is a simple procedure for credit associations to render dependable reports of the financial status of a corporation, since its books are open for inspection and a detailed report of the profits and losses of the business is rendered at frequent intervals.

Again, stockholders who have received



LEO T. PARKER

satisfactory financial returns from money which they have invested, usually will not hesitate to invest additional capital to enlarge the scope of the business, if and when additional capital is needed. The importance of this may be readily realized when it is considered that often an individual theatre owner is unable, or unprepared, to invest the additional capital required to enlarge the scope of the business.

An advantage of a *partnership* theatre business is that the whole capital may be advanced by one party, and the other partners may contribute their skill and services.

However, the generally established rule of the law relating to partnerships is that *each* partner is individually liable for *all* debts of the partnership incurred by any and all of the partners. Therefore, one financially able partner may be compelled to pay debts far in excess of the amount he has invested in the partnership. This is not generally so with respect to corporations.

Injury to Patrons by Persons Not of Theatre

WHAT IS the legal position of a theatre operator when one patron is injured through carelessness of another patron. Now, it is the duty of theatre operator for patrons who must pass over them. That is the general law.

However, all higher courts agree that a theatre owner is *not* liable for injuries to patrons caused by dangerous foreign substances dropped on the floor by other theatre patrons, *unless the testimony proves that the dangerous substance remained on the floor a sufficient length of time for a reasonably careful theatre operator to have discovered and removed it.* Hence, theatre premises should be inspected fairly regularly, otherwise heavy damage allowances may be awarded patrons who are injured by carelessness of another theatre patron.

In *Travis v. Metropolitan Theatres Corporation* (205 Pac. [2d] 475) it was shown that a patron was injured when she slipped in vomit as she was walking between rows to take her seat. The theatre operator contended that he did not know how long the deposit had remained on the floor. However, the injured patron introduced evidence that part of the deposit had formed a crust on top but was moist in the middle.

In view of this evidence the higher court decided that *the theatre operator had not used reasonable care to discover and remove the slippery deposit and therefore was liable in damages to the injured patron.*

Also see *Ahern v. Kress* (218 Pac. [2d] 108). Here the testimony showed a pool of oil had remained on the floor for several hours. The higher court awarded a patron \$7,000 damages for injuries sustained when

TECA

THE WORLD'S MOST COMPLETE LINE OF IN-THE-CAR SPEAKERS!

A Speaker for Every Situation

FROM THE LOWEST PRICE
TO THE FINEST QUALITY

Teca Cadmium

\$11.50
PER
POST*



*COMPLETE with 2 stamped steel, cadmium-plated speakers, plastic junction box and equipped with exclusive disconnects... permits connecting without tools.

Teca's three years of performance prove complete dependability and lowest maintenance cost.

EXCLUSIVE FEATURES

- Speaker Cable Terminals quickly disconnect without tools
- One-Screw Assembly
- 2,000-Hour Salt-Spray Test
- 4-in. Driver Unit makes full use of cavity
- resonance—gives better bass response
- Stop and Go Lights for End Posts
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- Translucent Top
- Attractive Case

ACCESSORIES AVAILABLE

- DOWN LITES
- COILED CORDS
- EXTERNAL THEFT-RESISTING CORDS
- THEFT-RESISTING CORDS MOULDED INTO CORD SETS

See Us at Booth 109 TESMA Convention

Write for Literature
and name of your
nearest independent
dealer.

TECA
107 MICHIGAN ST.
TOLEDO 2, OHIO

Theatre Supply Dealers
are invited to Make
Inquiry about Distribu-
tion in Open Territory.

THEATRE EQUIPMENT COMPANY OF AMERICA

✂ One way to keep posted—be a coupon clipper



FENESTEE STEEL CURTAIN TRACK

Sturdiest, most durable window track on the market.

All A.D.C. tracks are now equipped with new, improved adjustable type floor pulleys.

Has exclusive self-lapping master carrier feature which eliminates over-lap. Installed single—in one section. Carriers roll on two separate treads. Recommended for lengths up to 36 feet. We can still promise immediate delivery.

Write for literature, samples, prices.

Visit Our Display
Booth 58—TESMA Show

**AUTOMATIC
DEVICES COMPANY**

116 N. 8th St.

Allentown, Pa.

WE SUPPORT THE MOST CELEBRATED CURTAINS IN THE WORLD

NOW! A MOTOR-GENERATOR AS QUIET IN OPERATION AS RECTIFIERS

ELIMINATES EXPENSE OF CONSTRUCTING A SEPARATE GENERATOR ROOM

Measuring only 40" high, 30" long, 40" wide, it can be installed right in the projection room, requiring far less floor space than any other generators and less than two rectifiers.

\$735 COMPLETE

COSTS LESS THAN

A pair of any 65-ampere rectifiers.

COSTS LESS THAN

List on most 40/80 ampere 5 H.P. motor-generator sets complete with starter and ballast resistors.

COSTS ABOUT HALF

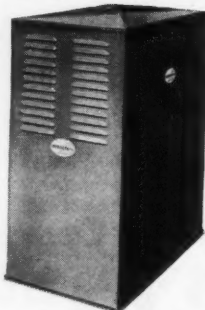
The list of other 10 H.P. 70/140 generator sets.

For free literature address

MOTIOGRAPH, INC.

America's Oldest Manufacturer of Projection Equipment
4431 WEST LAKE STREET CHICAGO 24, ILLINOIS

The New, Completely Silent, Fully Enclosed MOTIOGRAPH Motor-Generator Set



The preferred source of direct current for unmatched stability of operation of any arc lamps at all amperages from 40 to 70 and at any arc voltage from 27.5 to 70. The 10 H.P., 3-phase, 208.220/440 volt motor available for 50 or 60 cycle operation.

she slipped and fell in the oil. The court said:

"We believe that the size, location, shape and nature of the puddle, together with the other facts and circumstances, were sufficient to sustain the implied finding of the jury that defendants, by the exercise of reasonable care, should have discovered and remedied it."

But the owner of a theatre is *not* liable for negligence of persons who have concessions to sell products on the theatre premises, according to a recent higher court decision.

In *Block v. Holding Company* (154 N. E. 761), a theatre company was relieved of liability for injuries sustained by a patron upon whom lemonade was spilled by an employee of a person who had a concession to sell such products in the theatre.

Validity of Tax on Vending in Theatres

ACCORDING to a recent higher court, a theatre owner may be compelled to pay "occupational taxes" on vending and other side businesses it conducts, in addition to the usual theatre or amusement taxes.

This was in *Massell v. Daley* (89 N. E. [2d] 361), in which a special state law was litigated that requires payment of taxes on "occupations."

In this case the higher court held that if a theatre owner sells food products, sandwiches or otherwise serves food to patrons, he can be compelled to pay an occupational license tax in addition to the usual amusement taxes. The court said:

"The sale of food by a business operating for profit, even though no profit came from the sale of the food, is taxable."

Who Compensates an Injured Two-Job Employee?

HERE'S ONE that may surprise you, and a situation therefore to look out for. In the recent case of *Brand v. Beacon Theatre Corporation*, 89 N. E. [2d] 617, the testimony showed that Brand worked part time as an electrician for the Beacon theatre, and full time and regularly as a projectionist for another theatre.

While changing lights at the Beacon Theatre, he was hurt. The resulting disability, *though it did not interfere with his regular employment or his earnings as a projectionist*, prevented him from working as an electrician. The higher court held that the Beacon theatre must pay compensation, under the State Workmen's Compensation Act, to Brand, *although he continued to work regularly at another theatre as a projectionist!*

Super Cleaned Theatres Make Bigger Profits



The Super saves money for you and makes money for you. It enables one person to do more cleaning than a large staff working with broom or domestic type vacuum cleaners. An attractive Super-cleaned theatre: pictures shown on a clean, bright Super-cleaned screen with sound holes cleared of dust and dirt, give you a better box office and a bigger net profit.

Designed and built to meet the cleaning problems and needs of theatre owners, the Super Specialized Theatre Cleaner cleans everything, everywhere quickly, with less effort and for less cleaning cost.

Equipped for wet pick-up at a small extra cost, your Super can save any dollars on the cleaning of floor coverings alone. Carpets are shampooed right where they lie. Mop water from bare floor of all kinds is quickly and thoroughly removed. Leading theatres all over America are Super-cleaned because the Super provides a specially designed tool to meet squarely every theatre cleaning problem from the floor to 10-20-30 feet up. Ask your supply dealer for a demonstration in your own theatre or write.

**NATIONAL SUPER
SERVICE CO., INC.**

1941 N. 13th Street
Toledo 2, Ohio

Ask your supply
dealer or
write



SUPER SUCTION

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

319 East Town Street

Columbus 15, Ohio

"The Buildings We Build Build Our Business"

The DRIVE-IN



**A department conducted
By WILFRED P. SMITH**

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

WRITE IN: Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

RAMBLING OVER THE RAMPS

... some random thoughts about the drive-in business these Indian Summer nights ...

"Seamless" Steel Screens

IF YOU HAVE a steel screen and the seams in the plates, due to dust and weather, start to show up, especially during the showing of pictures in color, or of black-and-white pictures with light backgrounds, you might well try what I have done. I have had nylon tape, about 3 inches wide, pasted over all the seams in the screen area, including the border masking. After that was done, the entire screen was painted. Result: invisibility of seams from the ramp area during film projection.

You may want to know about this tape. It is waterproof and adhesive and the product of the Mystic Tape Company of Hartford, Conn. I shouldn't take credit for this solution of my problem; that belongs to Morris & Williams of Long Branch, N. J., who are expert steeple-jack painters having a lot of experience with drive-in screens.

Small Fry Draw

ACCORDING to a weekly financial review, 90 licensed manufacturers in the United States and Canada expect to sell this year more than 50 million dollars worth of "Hopalong Cassidy" costumes, accessories and other items. These include such articles as black suede fringed jackets that retail for \$16.95; wallets with a secret coin compartment, selling for \$1.20; and "Hopalong Cassidy" wallpaper for the youngster's bedroom or playroom.

Between them, Roy Rogers and Gene Autry have their names on about 500 articles aimed to attract the eye of youthful cowpokes, not out in the wide open spaces, but in the crowded cities.

There's an opportunity here for drive-in theatre publicity and exploitation men. Tie-in with the Hoppy, Autry and Rogers

gimcrack distributors in your territory. When you play one of these Western stars, arrange for some giveaway for your kiddie patrons. Once a youngster gets something extra at your drive-in, even if its only an ice cream popsicle, he'll come back again and again, bringing his parents with him.

And now that summer is over, as well as daylight-saving time, and the kids are back at school, bear in mind that Friday and Saturday nights are best for the kids to attend your drive-in. Arrange special events for those nights and don't forget to use your public address system frequently to remind your patrons that early attendance is a requisite for their children to participate in a pet show, a costume party or a free door prize drawing.

Dream Target

WHAT A drive-in theatre operator dreams about: *A capacity audience, four adults to a car at the week-end admission price!* Let's see, with every speaker position occupied in a 550-car drive-in such as mine, that would be 2,200 people. If one wants to be a bit hoggish in his dreams, he can also figure in a hold-out crowd of the same capacity for his late Saturday night show, waiting in the parking area to gain admission as soon as locations are available.

Actually a good average drive-in full house is two and a half people to a car, with every speaker and heater position occupied; and a refill of about half the capacity.

Selling Heat

IN-CAR HEATERS should give a drive-in operator a substantial peg upon which to hang a fall campaign. If his location is rural and his summer business was dependent to a large extent upon

THE FINEST IN-CAR
SPEAKER CORDS
are jacketed with
DYNAPRENE



DYNAPRENE is a special jacketing compound developed by the makers of Koiled Kords. **DYNAPRENE** is an exceptionally tough, unusually long-wearing jacket that is not affected by sun or any kind of weather. Moisture cannot penetrate **DYNAPRENE**, grease and oil have no harmful effects.

DYNAPRENE-jacketed kords for in-car speakers and in-car heaters are available in safety kords and straight kords to fit all standard speakers. Specify your type preference when you buy new speakers and keep a stock of replacement kords on hand always. Remember, you get **DYNAPRENE** only on speaker kords sold by Koiled Kords, Inc. They are available through your theatre supply dealer.

Koiled Kords
INCORPORATED
NEW HAVEN 14,
CONNECTICUT

vacationists and tourists, the problem right now is to attract the natives to his theatre.

Several west coast and southern drive-ins have installed in-car heaters with good results at the box-office. With any sort of a weather break such as we had last year heaters should make it possible for drive-in operators in the more northern states to extend their season six to eight weeks, with at least three or four in the early spring, and about the same in the late fall.

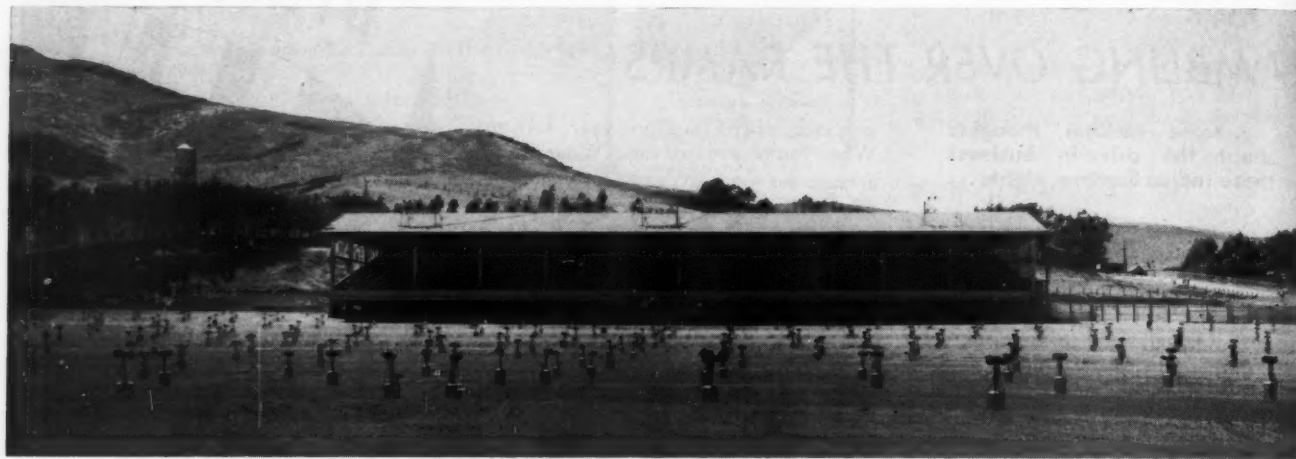
Heaters, of course, are an added attraction in the sense of comfort for the drive-in patron. In addition, the patron eliminates running his motor to heat his car during the course of the show. Three hours of that sort of thing can run into quite a hunk of money.

Installation of heaters is not too costly for a deluxe drive-in operation if it is planned well in advance of dirt moving and ramping operations. Special wiring is

a requisite, so if an established, rather than a new, drive-in wants to install heaters, it involves ripping up sections of the ramp system and whatever paving has already been laid down. In that case the cost may reach \$25,000.

In the same category is wiring a drive-in theatre for television with an eye to the future. Before ramping, the cost is not excessive; after ramping and paving it's a likely five-figure headache.

DRIVE-IN WITH A GRANDSTAND (it used to be a midget auto race park)



■ A new twist has been given the drive-in idea in San Francisco. And at the same time a new solution has been found for a moribund outdoor amusement property in the heart of a city. A midget auto race park near the downtown section of the California metropolis has become the Geneva drive-in theatre, with a capacity of 750 cars. The grandstand has been retained and the projection room built on the roof, with the screen tower 512 feet away. At this projection throw, Bausch & Lomb f/2.0 lenses of 4-inch diameter are used to project a picture 61 feet wide. Equipped by the B. F. Shearer Company, the Geneva has Ashcraft "Super-High" reflector lamps burning Lorraine 10mm positive carbons at 100 amperes. Projectors are Motiograph "AA," the sound system the Motiograph DR-8 with Motiograph in-car speakers. The Geneva is owned and operated by the Bay Cities Amusement Company, headed by George E. Peterson.

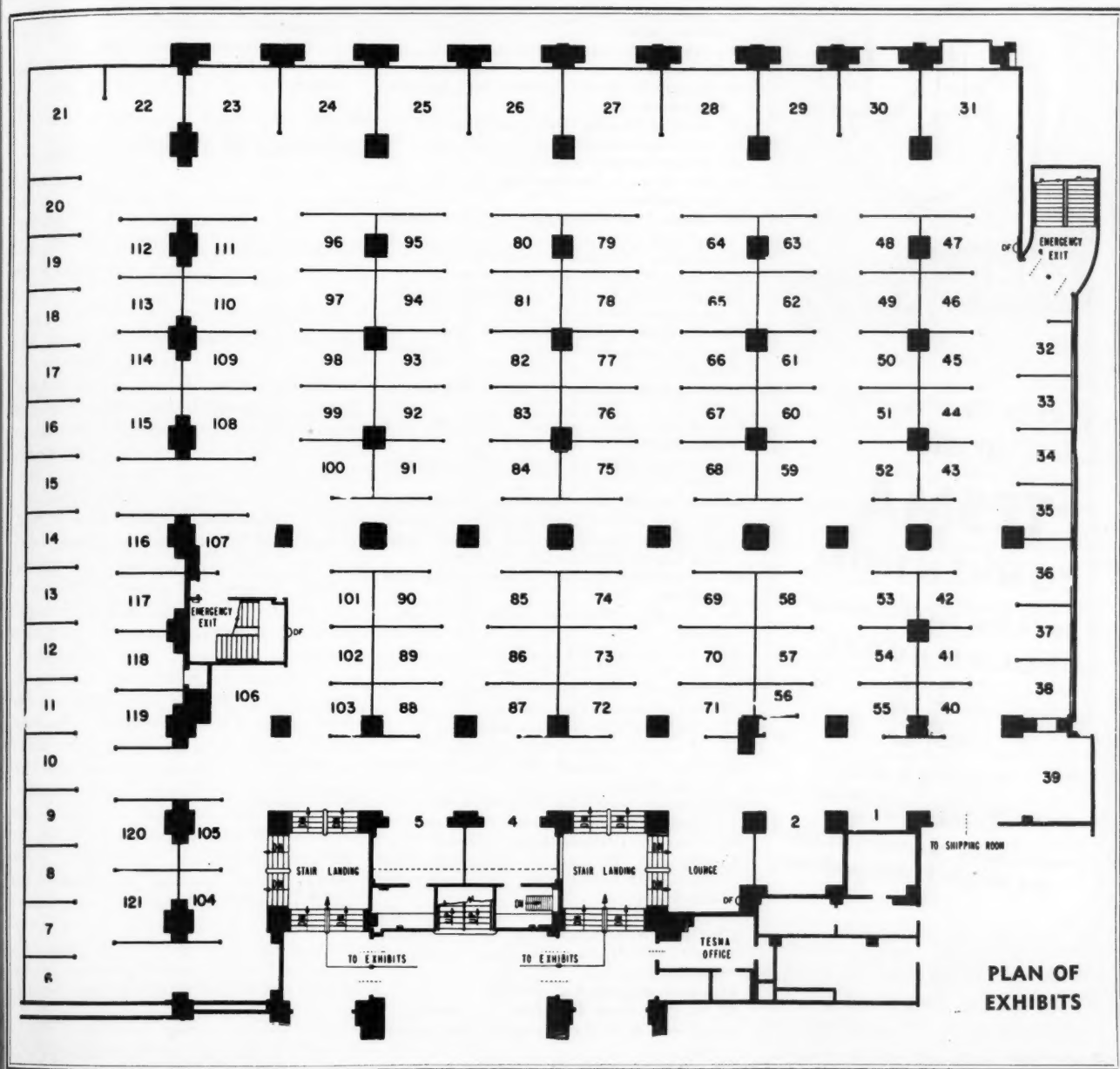


The view immediately above indicates the central location of the Geneva. In the top picture can be seen the booth on the grandstand, which houses refreshment facilities. At left is the name and attraction sign, the latter consisting in Wagner equipment with 17-, 10- and 4-inch colored plastic letters.



1950 TESMA TRADE SHOW EXHIBITS

Displays and Events of the Theatre Equipment and Supply Manufacturers Association Exposition
October 8-11, at the Stevens Hotel in Chicago. Schedule of Events appears on the following page.



EXHIBITORS AND PRODUCTS

Companies are listed numerically by booth numbers, which immediately precede exhibitors' names.

- 1—Projection Optics Co., Inc., lenses.
- 2—Griggs Equipment Co., seating.
- 4—Autocrat, Inc., in-car speakers.
- 5—Century Projector Corp., projectors, sound.
- 9—Theatre Seat Service Co., chair cushions, draperies.
- 10—Hubert Mitchell Industries, Inc., curtains, draperies.
- 11, 12—Cole Products Corp., paper cup dispensers.

- 13—Payne Products, carbon savers.
- 14, 15—Poblocki & Sons, marquees, display frames, theatre fronts, portable snack car.
- 16, 17—Krispy Kist Korn Machine Co., popcorn machines.
- 18—Walky Koffee Co., coffee makers.
- 19, 20, 21, 22—Radio Corp. of America, sound and TV equipment; Brenkert Light Projection Co., projectors, projection lamps; Hurley Screen Co., screens; International Seat Corp., seating.
- 23, 24—Wagner Sign Service, Inc., signs, letters.
- 25, 26—Ideal Seating Co., seating.
- 27—Neumade Products Corp., projection accessories.

- 28—General Register Corp., ticket issuing machines.
- 29—J. E. Robin, Inc., projection, sound, seating.
- 30—Ahrens Mfg. Co., drive-in playground equipment.
- 31—DeVry Corp., projectors, sound.
- 32, 33, 34, 35, 36, 37—International Projector Corp., projectors, sound; J. E. McAuley Mfg. Co., projection lamps; Hertner Electric Co., motor-generators, television; Theatre Specialties, Inc., signs, letters; Nu-Screen Corp., screens.
- 38—General Precision Laboratory, research exhibit.
- 39—American Desk Co., seating.



Eddie Love

wants to see you
at the

TESMA CONVENTION

You'll find EDDIE with his
KOILED KORDS



and other WHITNEY BLAKE
and KOILED KORDS products
in

ROOM 534
HOTEL STEVENS
October 8, 9 and 10
COME UP AND SEE US ANYTIME

Koiled Kords
WHITNEY BLAKE
COMPANY
NEW HAVEN 14, CONN.

- 40—Electric-Aire Engineering Corp., hand
driers.
- 41—Tufford, Inc., seat covers.
- 42—Frankel Associates, Inc., drapery fabrics.
- 43—Sponge Rubber Products Co., carpet
lining.
- 44—Mohawk Carpet Co., carpeting.
- 45—General Precision Laboratory, research
exhibit.
- 46—Associated Ticket & Register Co., ad-
mission signs.
- 47—Diecast Aluminum Speakers, Inc., in-
car speakers.
- 48—Knoxville Seenic Studios, Inc., interior
decoration.
- 49—Oxford Electric Corp., sound parts.
- 50, 51—American Seating Co., seating.
- 52—Genarco, Inc., spotlights.
- 53, 54—Drive-In Theatre Mfg. Co., Inc., in-
car speakers.
- 55—Victor Animatograph Corp., 16mm
equipment.
- 56—Kneisley Electric Co., rectifiers.
- 57—Atlas Products Co., sand urns.
- 58—Automatic Devices Co., curtain controls,
motor-generators.
- 59—National Products, Inc., mirrors.
- 60—Champion Moulding Mfg. Co., display
frames.
- 61—Continental Electric Co., photoelectric
tubes.
- 62—Manley, Inc., popcorn machines and
popcorn.
- 63—Lavezzi Machine Works, Inc., projector
parts.
- 64, 65, 66, 67, 68—Ballantyne Co., projec-
tion and sound; Dawo Co., in-car speak-
ers; Fence Co. of America, drive-in fenc-
ing; Garver Electric Co., rectifiers.
- 69—Hewitt-Robins, Inc., sponge foam seat
cushions.
- 70, 71—Adler Silhouette Letter Co., signs,
letters.
- 72—Wenzel Projector Co., projection, sound.
- 73, 74—Kroehler Mfg. Co., seating.
- 75—Edw. H. Wolk, projector parts.
- 76—Irwin Seating Co., seating.
- 77—Superior Electric Co., dimmers.
- 78, 79—Gordos Corp., rectifier tubes.
- 80, 81—C. S. Ashcraft Mfg. Co., projection
lamps, rectifiers.
- 82—Da-Lite Screen Co., Inc., screens.
- 83—Bausch & Lomb Optical Co., lenses.
- 84—Lorraine-Carbons, Inc., carbons.
- 85—Majestic Enterprises, Inc., soft drink
dispensers; Green Spot, Inc., automatic
dispensers.
- 86—Vallen, Inc., curtain tracks and controls.
- 87—Super Vend Sales Corp., candy machine.
- 88, 89, 90—Motiograph, Inc., projection,
sound.
- 91—B. F. Shearer Co., screens.
- 92, 93—Heywood-Wakefield Co., seating.
- 94, 95—A. & M. Karagheusian, Inc., carpet-
ing.
- 96—Strong Electric Corp., projection lamps,
spotlamps, rectifiers, etc.
- 97—Industrial Sheet Metal Works, vending
equipment.
- 98—Universal Corp., display frames.
- 99—Kollmorgen Optical Corp., lenses.
- 100—Thomas L. Leedom Co., carpeting.
- 101—Imperial Electric Co., motor-gener-
ators.
- 102—C. Cretors & Co., popcorn machines.
- 103—GoldE Mfg. Co., projection accessories.
- 104—National Super Service Co., Inc.,
vacuum cleaners.
- 105—Tayloreel Corp., projection accessories.
- 106—Eastman Kodak Co., 16mm projectors.
- 107—U. S. Air Conditioning Co., Inc., air-
conditioning.
- 108—Huff's Mfg. Co., carbon savers.

- 109—Theatre Equipment Co. of America,
in-car speakers.
- 110—Miniature Train Co., drive-in play-
ground equipment.
- 111—Raytone Screen Co., screens.
- 112—Globe Ticket Co., tickets.
- 113—Coinometer Corp., coin changers.
- 114—Elizabeth Iron Works, screen towers.
- 115—Misison Dry Corp., soft drinks.
- 116—King Amusement Co., playground
equipment.
- 117—Forest-Harrison, Inc., rectifiers.
- 119—Forest Electronic Co., Inc., projection
lamps.

SCHEDULE OF EVENTS

SUNDAY, October 8th—Tesma board
meeting, Room No. 1, 3rd floor, at 10.30
a. m. **EXHIBITS OPEN AT NOON.**
Ladies' Welcome Tea, room No. 13, 4th
floor at 3 p. m. Exhibits close at 6 p. m.

MONDAY, October 9th—Teda mem-
bers' business meeting, West Ballroom, 3rd
floor at 9 a. m. **EXHIBITS OPEN AT**
10 A. M. Ladies Brunch, Sarah Siddons
Room, Ambassador East Hotel; special
buses leave from 8th Street entrance of
Stevens Hotel. Secure tickets in Ladies
Headquarters, Room No. 13, 4th floor.
Exhibits close at 1 p. m. **OPEN FORUM,**
Grand Ballroom, 2nd floor; Oscar F. Neu,
President of Tesma, chairman; from 1 to 4
o'clock; speakers WILFRED P. SMITH,
drive-in designer and operator, *Showman-
ship in Drive-In Design and Operations*;
PAUL J. LARSEN, consultant to Stuart
Symington, chairman of the National Se-
curity Resources Board, and formerly di-
rector of the Office of Civil Defense, *The
Role of the Theatre Business in National
Civil Defense*; CLAUDE LEE, former public
relations director for Paramount, now vice-
president of Tom Connor Associates, *How
Television Can Be Made an Asset of the
Motion Picture Theatre*; NATHAN L.
HALPERN, television consultant to Thea-
tre Owners of America, *The Prospect and
the Possibilities of Televised Attractions on
the Theatre Program*; E. A. HUNGER-
FORD of the General Precision Laboratory,
A New Large Screen Television System.
EXHIBITS OPEN AT 4 p. m. and close
at 10 p. m.

TUESDAY, October 10—Tesma break-
fast and business meeting, members only.
South Ballroom, 3rd floor, at 9 a. m.; Teda
breakfast and business meeting, members
only, West Ballroom, 3rd floor, at 9 a. m.
EXHIBITS OPEN AT NOON and
close at 5 p. m. Cocktail hour, Normandie
Lounge, given by National Carbon Com-
pany, at 6:45 p. m. **ANNUAL BAN-
QUET, SHOW AND DANCE** in the
Grand Ballroom at 8 p. m.

WEDNESDAY, October 11th — **EX-
HIBITS OPEN AT 10 A. M.** and close
at 5 p. m.

MOTION PICTURE HERALD, OCTOBER 7, 1950

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	57
Changeable letter sign equipment. All dealers.	
2—American Seating Co.	5
Auditorium chairs. NTS and direct.	
3—Ashcraft Mfg. Co., C. S.	3
Projection arc lamps. Unaffiliated dealers.	
4—Associated Ticket Register Co.	70
Data signs and show-time indicators. All dealers except NTS.	
5—Automatic Devices Co.	47
Curtain controls. Unaffiliated dealers and direct.	
6—Ballantyne Co., The	6, 25
Projection and sound (6A), rectifiers (6B), motor-generators (6C), in-car speakers (6D), motor-1, 4, 5, 9, 15, 22, 23, 35, 38, 45, 58, 62, 63, 64, 66, 72, 78, 91, 92, 97, 105, 107, 111, 118, 125, 128, 135.	
7—Bast Foods, Inc.	38
Popping oils.	
8—Breuer Electric Mfg. Co.	57
Vacuum cleaners. Authorized dealers.	
9—Chicopee Mfg. Corp. of Ga., Lumite Div.	19
Plastic upholstering materials. Direct.	
10—Coca-Cola Co., The	2nd Cover
Soft drinks.	
11—Cretors & Co., C.	37
Popcorn machines.	
12—Da-Lite Screen Co., The	64
Screeners. Direct.	
13—Droll Theatre Supply Co.	66
Carbon savers. Direct.	
14—Elizabeth Iron Works	46
Prefabricated steel screen towers for drive-in theatres. Franchise dealers.	
15—F & Y Building Service, The	48
Architectural design and building service.	
16—General Electric Co., Electronics Dept.	23
In-car speakers. Direct.	
17—General Electric Co., Vacuum Cleaner Dept.	8
Vacuum cleaners. NTS and direct.	
18—General Register Corp.	26
Ticket issuing machines. All dealers.	
19—Goldberg Bros.	26, 42, 68
Reelers (10A), reels (10B), box office speaking tube (10C). Direct.	
20—GoldE Mfg. Co.	26
Ticket dispensers. All dealers.	
21—Goodall Fabrics Co.	43
Upholstery materials. Direct.	
22—Griggs Equipment Co.	24
Auditorium chairs. Direct.	
23—Griswold Machine Works	69
Film splines. Distributor: Houshale Products Corp.	
24—Hewitt-Robins, Inc., Restfoam Div.	27
Foam rubber cushion seats. Direct.	
25—Hoyer-Shultz, Inc.	69
Metal projector arc reflectors. Dealers marked * and NTS.	
26—Haywood-Wakefield Co.	12
Auditorium chairs. Unaffiliated dealers and direct.	
27—Ideal Seating Co.	8
Drive-in stadium seating. Dealers: 1, 2, 7, 15, 20, 23, 33, 37, 44, 54, 61, 66, 67, 77, 85, 95, 103, 104, 106, 112, 113, 121, 122, 125, 131, 132, 136.	
28—Imperial Electric Co.	69
Motor-generators. Direct.	
29—International Projector Corp.	4th Cover
Projectors. NTS.	
30—Irwin Seating Co.	42
Auditorium chairs. Dealers: 14, 22, 24, 30, 40, 46, 53, 56, 65, 82, 92, 107, 111, 117, 120.	
31—Kollid-Kords, Inc.	49
Self-selling cards for in-car speakers. All dealers and Graybar Electric Co.	
32—Kollmorgen Optical Corp.	67
Projection lenses. NTS and all dealers.	
33—Kroehler Manufacturing Co.	15
Auditorium chairs. Unaffiliated dealers and direct.	

Reference Number	Adv. Page
34—LaVezi Machine Works	42
Projector parts. All dealers.	
35—Lorraine-Carbons, Inc.	63
Projection carbons. Franchise dealers.	
36—Maier-Lavaty Co.	42
Uniforms. Direct.	
37—Manley, Inc.	3rd Cover
Popcorn machines.	
53—Masland & Sons, H. C.	20
Carpeting. NTS and direct.	
38—Miniature Train Co.	61
Playground equipment for drive-in theatres. Direct.	
39—Motiograph, Inc.	48
Motor-generators. Dealers: 3, 9, 11, 15, 20, 29, 33, 35, 37, 40, 42, 44, 53, 59, 61, 66, 70, 77, 87, 96, 104, 106, 111, 113, 120, 125, 130, 132, 134.	
40—National Carbon Co., Inc.	11
Projection carbons (40A), flashlight batteries (40B). All dealers.	
41—National Super Service Co., Inc.	48
Vacuum cleaners. All dealers.	
42—National Theatre Supply	9, 61
Projection arc lamps (42A), drive-in equipment (42B).	
43—Novelty Scenic Studios, Inc.	42
Interior decoration. Direct.	
44—Onan & Sons, Inc., D. W.	46
Emergency power plants. Direct.	
45—Poblocki & Sons	58, 59
Theatre fronts (45A), poster cases (45B), marquees (45C), box offices (45D), portable snack-bar (45E). All dealers and direct.	
46—Raytone Screen Corp.	42
Projection screens. All dealers.	
47—RCA Service Co.	24
Television maintenance.	
48—Robin, Inc., J. E.	56
Motor-generators (48A), rectifiers (48B). Direct.	
49—S. O. S. Cinema Supply Corp.	66
Distributors.	
51—Simonin's Sons, Inc., C. F.	39
Popping oils.	
52—Shearer Co., The, B. F.	10
Projection screens. Authorized dealers.	
53—Smith & Sons Carpet Co., Alexander	20
Carpeting. NTS and direct.	
54—Sportservice, Inc.	66
Concession service.	
55—Strong Electric Corp., The	65, 68
Projection arc lamps (55A), rectifiers (55B), re-rectifiers (55C), spotlamps (55D). All dealers.	
56—Theatre Equipment Co. of America	47
In-car speakers. Direct.	
57—Vallen, Inc.	26
Curtain controls (57A), curtain tracks (57B). Franchise dealers.	

Reference Number	Adv. Page
58—Vocalite Screen Corp.	68
Projection screens. All dealers.	
59—Wagner Sign Service, Inc.	7
Changeable letter signs: Front-lighted panels for drive-ins (59A), back-lighted panels (59B), and changeable letters (59C). All dealers.	
60—Wenzel Projector Co., The	67
Automatic rewinders. Unaffiliated dealers.	
61—Westrex Corp.	56
Foreign distributors.	
62—Whitney-Blake Co., The	52
Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Corp.	
63—Wrigley, Jr., Co., Wm.	35
Chewing gum.	

EDITORIALLY . . .

MEDIUM-HIGH OUTPUT LAMP, page 55.

Projection arc lamp for 9mm positive carbon operating at about 78-82 amperes; also adaptable to 8mm suprex carbon in 60-74 ampere range; developed by C. S. Ashcraft Manufacturing Company. Postcard reference number 3.

IMPROVED HAND DRIERS, page 56.

New model electric hand driers of faster drying effect and new operating features, announced by Chicago Hardware Foundry Company. Postcard reference number E64.

VACUUM MOP CLEANER, page 57.

Attachment for portable vacuum cleaners to clean dry mops, eliminating shaking; adapted to equipment of Spencer Turbine Company. Postcard reference number E65.

LAMP FOR 9MM POSITIVE CARBON, page 58.

New reflector arc projection lamp for 9mm rotating positive carbon, rated at 75-90 amperes; distributed by National Theatre Supply. Postcard reference number 42A.

STUB-FILE TICKET BOX, page 60.

Ticket box with stub filing feature, in medium-price range; marketed by Ticketmaster, Inc. Postcard reference number E66.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1950 issue—

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

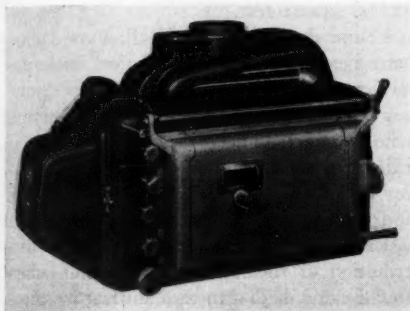
CITY _____ STATE _____

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New 9mm Lamp for Medium-High Output

A NEW projection arc reflector lamp designed specifically for drive-ins and the larger regular theatres having picture sizes which do not require the light output of a lamp of the capacity of the company's "Super-High," has been developed by the C. S. Ashcraft Manufac-



External view of the new "Hydro-Arc" lamp. All controls are outside rear door (see detail photo).

turing Company, Long Island City, N. Y. The new light source, marketed as the "Hydro-Arc," also takes the 9mm uncoated positive carbon, with the carbon holder water-cooled, and the carbon non-rotating.

To provide flexibility in the upper medium range, however, it is designed for adaptation to the use of 8mm suprex carbons in a current range from 60 to 74 amperes. In such applications the water-cooling system is not employed. Should this be the trim initially chosen and need is later found for more light, the lamp can be readily fitted to use the 9mm non-rotating carbon.

Pointing out that the company's "Suprex" lamp has been adapted by a number of theatres and drive-ins, by substitution of new carbon jaws, to the 9mm uncoated carbon for operation at currents higher than 65 amperes, the manufacturer states that the "Hydro-Arc" has been designed precisely for the situations in which the "Suprex" and similar lamps have been so modified. The "Hydro-Arc" has lamphouse dimensions large enough for the higher output at the arc, while it employs a 15-inch reflector at a working distance

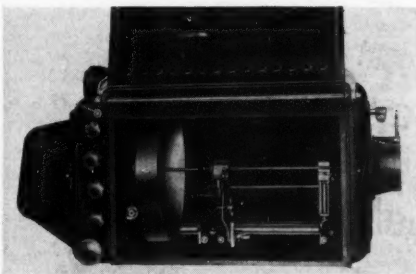
to match the high-speed projection lenses. The reflector is also of 6½-inch focal length to protect it from the high arc temperature and flame.

Carbons of the "Hydro-Arc" operate in coaxial position, and the arc current is fed into the non-rotating uncoated positive, which is a full 20 inches, near its forward end by contact shoes pressed against it. Both the contact shoes and carbon are cooled by water circulating through a one-piece bronze jacket. The cooling system uses ¾-pint of water per minute.

The floor of the lamphouse is entirely clear of obstructions to make it easy for the projectionist to clean. A convenient drip cup is attached to the positive water jacket standard directing arc refuse where it will not damage the reflector or spread over the lamphouse floor. Both the forward light cutoff dowser and the one-piece reflector protecting dowser are operated by a lever on the front of the lamphouse.

The reflector is mounted in a heavy cast aluminum ring which is swiveled to the back plate by means of a large ball and socket. This prevents erratic reflector positioning when manual reflector adjustments are necessary.

Large double walled doors lift vertically to expose the entire arc chamber. The



Interior view showing co-axial position of carbons.

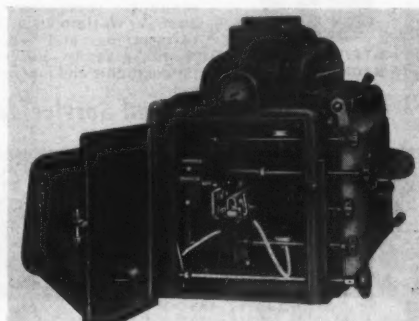
doors are held in both *up* and *down* positions by gravity, yet in the upward position are held securely.

On the right hand door is located the arcscope for positioning the arc, the image being projected on ground glass screen located on the door at the front, where it is visible to the projectionist even when standing at the observation port.

The interior compartment is separated from the arc chamber by a heavy cast

aluminum baffle which keeps all ash or smoke in the arc chamber.

The negative carriage is mounted to slide in a heavy cast aluminum housing. This housing is mounted on the compartment separation baffle so that it may be moved vertically or laterally by means of external controls for negative carbon tip



Rear view with door open, which need not be opened for control during burning of arc.

positioning. The negative carriage is moved forward by an endless chain, the tension of which may be accurately adjusted. The chain is actuated by a duplex feeding clutch which permits forward motion only, but the carbon carriage may be moved manually, by external control, in either direction.

The arc control, consisting of feed motor, rheostat speed control, gearing and negative feed can levels, is constructed as a unit. It is placed vertically on the rear left hand side of the lamphouse back casting. All shafts operate on precision roller bearings to eliminate friction and wear. The motor is equipped with angular ball thrust bearings.

All controls of the "Hydro-Arc" are outside the rear lamphouse door so as to make it unnecessary ever to open the door while the arc is burning. The motor speed control is on the left side at the top; the negative feed extends from the gear case; and on the right side, from top down (see accompanying photo of rear) are carbon tip controls (first vertical, then lateral), negative manual control, lateral and vertical reflector controls, and positive manual control at bottom.

The most efficient current range for use of the 9mm carbon is placed by the manu-

FOR THEATRES OUTSIDE U. S. A. AND CANADA ...

Westrex Theatre Sound Systems

SOUND AND PROJECTION SYSTEMS



Westrex Master, Advanced and Standard Sound Systems, all featuring Western Electric Hydro Flutter Suppressors, meet the needs of every theatre.

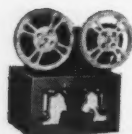


LOUDSPEAKER SYSTEMS

Backstage systems for theatres and studio review rooms, based on Western Electric loudspeakers, range in size from single units to large multiple installations.

... FOR STUDIOS EVERYWHERE

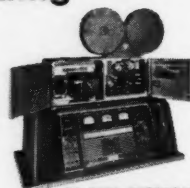
Westrex Magnetic Recording



WESTREX PORTABLE MAGNETIC RECORDER

The latest Westrex development, magnetic recording on film, offers immediate playback, no film processing, re-usable magnetic film, and better signal-to-noise ratio than photographic recording.

The advantages of magnetic recording are available in a complete portable magnetic recording system, and all post-war Western Electric film recording, re-recording, and reproducing equipments may be converted for both photographic and magnetic operation.



RA 1231 RECORDER WITH AUTOMATIC RECORDER CONTROL

Research, Sales and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

"SUPER-POWER"

THE EXACTING POWER CONVERSION EQUIPMENT

ROBIN-ESCO
"SUPER-POWER"
MOTOR
GENERATOR
SETS

ROBIN
"SUPER-POWER"
SELENIUM
RECTIFIERS

ON DISPLAY
AT BOOTH 29
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YOU'LL SAVE TIME . . .

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart on page 53.

facturer at 78-82 amperes, at which the light output is estimated to be 18,000 lumens.

When it is wished to use 8mmx14-inch copper-coated positive carbons at from 60 to 74 amperes, the water jacket and cooled contacts are replaced by a guide supporting the crater end of the carbon, while an adaptor is installed for use of a 14-inch reflector.

Plant Addition Marks Rapid Ballantyne Growth

THE NOTABLE growth of The Ballantyne Company of Omaha, Neb., as manufacturers as well as distributors of theatre equipment, has brought announcement of plans for further expansion of its production facilities. An addition to its plant will be erected to provide 15,000 square feet more of factory space, bringing the total space of plant and offices to 35,000 square feet.

Founded in 1932, The Ballantyne Company has even earlier association with the motion picture business through its founder and present head, R. S. Ballantyne, who became connected with the Mutual Film Corporation, then the industry's major "independent film" distributor, about four decades ago.

Later Mr. Ballantyne went into the distribution of theatre equipment, and when sound came, he began to manufacture theatre reproducing equipment. It was among those called "bootleg" then; but The Ballantyne Company is still manufacturing sound equipment, one of the few of those days that is, and in greater variety than ever. It began expansion of its manufacturing and in 1945 moved into a much larger plant, which is now to be made still larger.

One of the uses to which the addition will be put, according to J. R. Hoff, vice-president, is research and development engineering. It will also house a larger machine shop, a painting and finishing department with infra-red baking ovens, and an assembly room for soundheads, projector bases and amplifiers.

Part of the new space will also be used for production and assembly of a new projector, called the Model R, which is to go into production shortly after the first of the year.

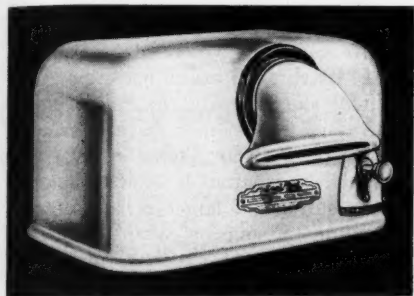
Faster Hand Drier With Instant Switch

IMPROVEMENTS in the complete line of "Sani-Dri" electric hand driers have been announced by the Chicago Hardware Foundry Company, North Chicago, Ill. Contributing greatly to the

MOTION PICTURE HERALD, OCTOBER 7, 1950

shorter drying time now required is a new, faster-drying heating element and a new, smaller, oval nozzle. This new nozzle produces a more concentrated, quicker drying air stream, and may now be ordered either of swivel or fixed position.

Another feature of the improved machine is heavy-duty instant-starting switch, which uses only two-thirds of capacity, providing a safety load factor. The new



New "Sani-Dri" wall model.

push-button switch can be ordered on the semi-recessed wall model in place of the recessed foot switch if desired. Heretofore, only the foot switch has been available on this model.

A new, simplified timing device eliminates complicated gearing used on the older No. 6-SFW model. The new Sani-Dri machines are now being equipped with a life-sealed ball-bearing motor. No lubrication is required.

To protect present users of "Sani-Dri" equipment, the company has designed the features of the new machines so that they are interchangeable with parts of machines purchased since 1929.

Blower Type Unit To Heat Large Space

A BLOWER type unit heater especially designed for heating of large spaces has been developed by the U. S. Air-Conditioning Corporation, Minneapolis. It is available in eight models, from 35,000 to 2,000,000 heat units, and 1200 to 33,000 cubic feet per minute.

The equipment has a basic blower section with the heating coil attached, with the blower scaled to pass through ordinary doors and windows. It may be mounted on floor, ceiling or wall, and in any position with respect to outlets. Construction is of heavy-gauge steel with corrosion-resistant finish inside and out.

SPHERICAL MICROPHONE

A new model crystal microphone, spherical in shape, has been added to the line of Electro-Voice, Inc., Buchanan, Mich. The new model called the "Spherex," is designed for pickup in any direction.

BETTER THEATRES SECTION

Vinyl Plastic Fabric Now Made Also for Walls

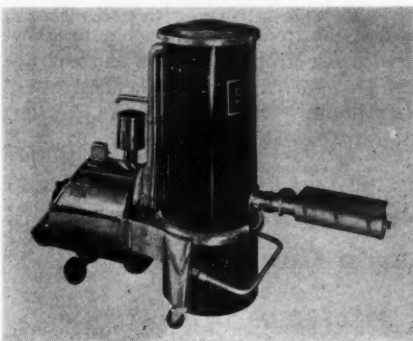
PRODUCTION is announced by the United States Rubber Company, New York, of its "Naugahyde" vinyl plastic base coated fabric in a wall covering type, supplementing that made for seating and furniture upholstery. The wall covering type has a special tough backing to give the fabric stability in hanging.

The finish is described as a smooth, fine-textured grain that is highly resistant to abrasion and gouging. It can be washed with soap and water. The manufacturer states that it can be applied to most wall surfaces with conventional adhesives.

Wall "Naugahyde" comes in 30-yard rolls 50 inches wide. Colors now number twelve, including seven popular pastel shades and five deep tones.

Dry Mop Cleaner for Portable Vacuum Units

A NEW dry mop cleaner attachment for use with the company's portable vacuum cleaners as well as with its built-in vacuum systems, has been announced by the Spencer Turbine Company, Hartford, Conn. Readily attached by insertion into the inlet valve, the attachment



Mop cleaner mounted on portable equipment.

has been developed to supply an efficient, sanitary way to clean dry mops, eliminating the need to shake them out.

The mop is cleaned by passing it back and forth across a flat slotted plate which forms the top of the attachment, which measures 2½ inches in diameter and 8 inches long. A bulletin describing it and its application is available from the manufacturer on request.

Display Case Line Now Meets Any Requirements

THE LINE of poster display equipment manufactured by Poblacki & Sons, Milwaukee, now is rounded out by the simplest frame for such purposes—



cleans auditoriums quickly!

cut clean-up costs
with a

TORNADO®

COMBINATION
AIR SWEEPER
and PAC-VAC

The best all 'round machine for theatre maintenance work! Blows trash, popcorn boxes, rubbish, mud and dirt from under seats and between aisles in a quick, steady stream; vacuums floors, carpets, upholstered chair seats, drapes and screens; sprays deodorants and insecticides.

Simple, sturdy, foolproof, can be operated by inexperienced help.

FREE BULLETIN 584

BREUER ELECTRIC MFG. CO.
Dept. M-106, 5100 N. RAVENSWOOD AVE.
CHICAGO 40, ILL.

cleans seats, stairs, lobby!



NOW-NEW LOW-COST
ADLER
"SECTIONAD"
(TRADE MARK)

CHANGEABLE LETTER
DISPLAY

Write for Information

ADLER SILHOUETTE LETTER CO.
3021b W. 36th St. - Chicago 32, Ill.

**MAKE
★ THE
★ MOST
★ OF
★ Your
★ DISPLAY
★ AREA**

WITH
CUSTOM BUILT
POBLOCKI
POSTER CASES

ANY
SIZE
ANY SHAPE...
designed for
maximum show
sales!

Why limit
your poster
displays to
so-called
"standard
cases"?
Don't let
size limitations restrict your poster
selling.

Available in stainless steel or alu-
minum, lifetime aluminized in any
color (or bronze) to harmonize
with your specific color scheme.

CALL POBLOCKI NOW FOR FURTHER
PARTICULARS AND LITERATURE

Gentlemen: Dept. D
Please send me complete information on how
to make the most of my display area with
Poblocki cases.

Name _____
Address _____
City _____ State _____

Poblocki AND SONS
2155 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

an unglazed easel (see accompanying pho-
to). The company now announces that the
line can supply display cases of any shape
or size, and made of extruded aluminum



Easel type frame without glass.

aluminized in natural finish, standard colors
or bronze; or of polished stainless steel, or
bronze metal.

The illuminated cases in the line are
further adapted to use of black-light
sources for use of luminescent posters. The
company suggests use of the same sizes of
cases at the front as in the lobby to allow
easy change from coming to current at-
traction displays. Besides standard cases,
models with several sliding doors, and for
curved surfaces are available.

**New Fluorescent Type
Lucite Directional Signs**

A NEW series of fluores-
cent directional signs has been brought out
by the Associated Ticket & Register Com-
pany, New York. Designed to have
decorative value as well as legibility for
designation of restrooms, balcony stairs,
etc., they have two fluorescent red Lucite
ends which glow when illuminated. Signs
in this series are made up according to the



design desired by the theatre operator,
which may be indicated in a simple sketch,
and fabrication is said to be rapid enough
to permit almost immediate delivery.

The company's line of directional signs

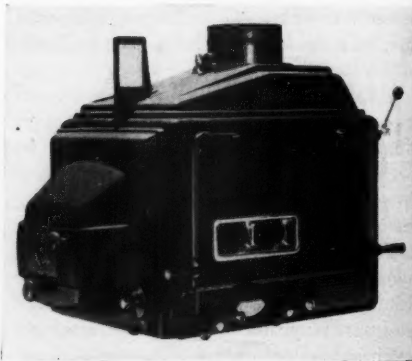
still includes, it is pointed out, non-illu-
minated models with engraved Plastacele in-
serts, and illuminated types with Lucite
plates.

**9mm Lamp in 75-90 Amp.
Range Added by NTS**

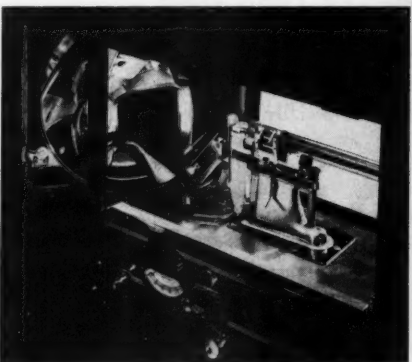
DISTRIBUTION of a new
reflector arc lamp for 9mm uncoated car-
bons has been announced by National
Theatre Supply. Marketed as the Na-
tional "Excelite," it has an operating range
of 75-90 amperes with the 9mmx20-inch
positive and 5/16x9-inch negative trim.

It is pointed out, however, that the
lamphouse and burner have been designed
for the burning of larger carbons at cur-
rents up to 130 amperes, when the carbons
and adequate means of aperture cooling be-
come available.

The reflector is 16½ inches with an
optical speed rated at f/1.9. Its holder and
controls are integral parts of the rear door,



Lamphouse and mechanism of the new
"Excelite" lamp for 9mm x 5/16-inch trim.



which swings open for convenient trim-
ming.

In the carbon feed mechanism, a forced
air system is used to cool the positive feed,
and a special crater positioning device is
designed to maintain location of the posi-
tive arc crater automatically at the exact
focal point of the reflector. Further, a
bi-metal electronic tube automatically gov-
erns the speed of the feed motors.

To stabilize burning and promote com-

MOTION PICTURE HERALD, OCTOBER 7, 1950

plete combustion so as to avoid heavy soot, a jet of air is directed just above the arc, and this air stream also carries smoke away from the reflector.

The lamphouse is 35 inches long, 24 inches wide and 28 inches high overall, giving it a volume of 14,000 cubic inches. The weight is 175 pounds. Finish is black wrinkle with chrome trim. The entire lamp is fabricated on the unit plan for convenient removal of parts for inspection and cleaning.

Greater Economy, Easier Use for Disinfectant

IMMEDIATE destruction of bacteria and fungus on all surfaces of theatre toilet rooms and elsewhere, without introduction of any odor, has been made even more convenient and economical through the availability of "Fort-A-Cide" in a formula allowing greater dilution, and with a combination sprayer kit.

Used by many institutions for control of bacteria and fungus that cause disease and odors, "Fort-A-Cide" is indicated for thea-



tres also because it does not itself create a hospital smell or other objectionable odor in toilet rooms and other public areas. It rather eliminates disagreeable odor by destroying the principal causes of it. Now it can be diluted with tap water at the rate of one to sixteen parts, instead of the old ratio of one to ten.

The sprayer fits into the neck of a hand-sized bottle marked for easy measurement of the amount of "Fort-A-Cide" necessary to make a 1-16 solution when the bottle is filled with tap water. The sprayer is of simple hydraulic type with a hand plunger, and throws a fine mist over an area 2 feet in diameter.

"Fort-A-Cide" is now nationally distributed by Toler & Byrne, 35 E. Wacker Drive, Chicago.

Even an Orchid is "Glamour Packaged"!



Florists sell more orchids by putting them in sparkling plastic boxes.

Wise exhibitors draw more patronage with new or re-modeled theatre fronts.

• Poblocki & Sons utilize stainless steel or porcelain materials; extreme contemporary or more conservative styling. Poblocki builds a small sign, or an opulent "Inner-Service" Marquee. In every case they attain maximum dramatic effect to attract more patron attention.

5 REASONS WHY IT PAYS TO CONSULT POBLOCKI FIRST:

1. The only nationally operating concern specializing in theatre fronts, signs, marquees, box offices and poster cases.
2. For 32 years an expert design service devoted exclusively to theatre work.
3. The finest facilities utilizing high quality materials, backed by constant research.
4. Centrally located offering rapid delivery to any part of the country and expert installation.
5. Good looking mail order fronts for small theatres available for economical local erection.

LIGHT THE WAY TO GREATER DRIVE-IN BUSINESS!

From New Jersey to Missouri Poblocki and Sons are furnishing thirteen drive in signs for one of the oldest and largest circuits in the country. An exclusive phenomenal flashing scheme is the outstanding feature on all these signs. Sell your show with a Poblocki sign. Investigate now.



Poblocki & Sons Dept. D
2159 S. Kinnickinnic Ave.
Milwaukee 7, Wis.

Gentlemen: Please send me complete information on complete fronts _____
mail order fronts _____ marquees _____
poster cases _____ box offices _____
Snack-Kar _____

Name _____

Address _____

City _____

State _____

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING

- 101—Cutout devices
- 102—Display frames
- 103—Flashers
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHIT'URE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen towers
- 411—Signs, attraction
- 412—Signs, name
- 413—Signs, ramp and traffic
- 414—Stadium seating

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor cleaning
- 602—Brooms and brushes
- 603—Carpet shampoo

- 604—Cleaning compounds
- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
- 803—Dimmers
- 804—Downlighting equipment
- 807—Luminaires

(See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1101—Acoustic materials
- 1102—Acoustic service
- 1103—Amplifiers
- 1104—Amplifier tubes
- 1105—Cabinets, accessory
- 1106—Cabinets, carbon
- 1107—Cabinets, film
- 1108—Changeovers
- 1109—Cue markers
- 1110—Effect projectors
- 1111—Exciter lamps
- 1112—Fire shutters
- 1113—Hearing aids
- 1114—Lamps, reflector arc
- 1115—Lamps, condenser
- 1116—Lenses, condenser
- 1117—Lenses, projection
- 1118—Microphones
- 1119—Mirror guards
- 1120—Motor-generators
- 1121—Non-sync. turntables
- 1122—Photoelectric cells
- 1123—Projectors, standard
- 1124—Projectors, 16-mm.
- 1125—Projector parts
- 1126—Projection, rear
- 1127—Public address system
- 1128—Rectifiers
- 1129—Reel end alarms
- 1130—Reels
- 1131—Reflectors (arc)

- 1132—Renovators, film
- 1133—Rewinders
- 1134—Rheostats
- 1135—Safety devices, projector
- 1136—Screens
- 1137—Speakers and horns
- 1138—Splicers
- 1139—Soundheads
- 1140—Stereopticons
- 1141—Tables, rewind

SEATING

- 1201—Chairs
- 1202—Expansion bolts
- 1203—Fastening cement
- 1204—Foam rubber cushions
- 1205—Upholstering fabrics

SERVICE and TRAFFIC

- 1301—Crowd control equip't
- 1302—Directional signs
- 1303—Drinking fountains
- 1305—Lockers, checking
- 1306—Uniforms
- 1307—Water coolers

STAGE

- 1401—Curtains and drapes
- 1402—Curtain controls & track
- 1404—Lighting equipment
- 1405—Rigging and hardware
- 1406—Switchboards

THEATRE SALES

- 1501—Candy
- 1502—Candy Machines
- 1503—Grills
- 1504—Gum
- 1505—Gum machines
- 1506—Ice cream
- 1507—Popcorn
- 1508—Popcorn machines
- 1509—Popping oil
- 1510—Soft drinks, bottle
- 1511—Soft drinks, syrup
- 1512—Soft drink dispensers
- 1513—Showcases
- 1514—Vending carts

TICKET SALES

- 1601—Box offices
- 1602—Changemakers
- 1603—Signs, price
- 1604—Speaking tubes
- 1605—Ticket choppers
- 1606—Ticket registers

TOILET

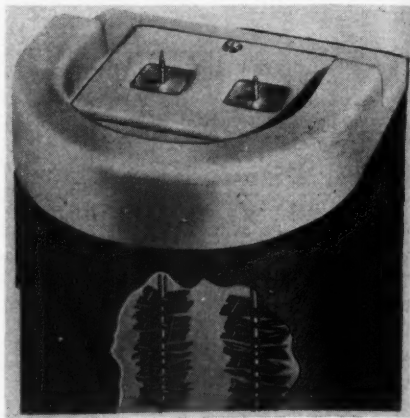
- 1701—Hand driers, electric
- 1702—Paper dispensers
- 1703—Soap dispensers

(See also Maintenance)

VENDING—See Theatre Sales

Stub-Filing Ticket Box In Medium-Price Class

A STUB-FILING type of ticket box has been marketed by Ticket-master, Inc., Chicago, with the design announced as one permitting such control of admissions, so as to avoid use of old or



Top of stub-file ticket box with cutout in side to show filing method.

resold tickets, at relatively moderate cost. Upon insertion of the stubs, they are filed in numerical order and are available in their receptacle for future checking. No special tickets are required. The box itself is streamlined and is available in a choice of colors.

NEW LITERATURE

Reflector Projection Lamps: A brochure on the company's complete line of reflector type arc lamps, with special attention to the "Mighty 90" lamp for operation at 75-125 amperes, has been issued by the Strong Electric Corporation, Toledo (44 City Park Avenue). Text covers all models and is fully illustrated. . . . The company has also published a three-page circular on its "Grafarc" lamp for photo-mechanical reproduction processes.

Electric Power Plants: A twelve-page booklet describing and picturing the entire line of electrical power generating equipment, with special material of value to foreign buyers, has been published by D. W. Onan & Sons, Minneapolis. Data for foreign buyers include suggestions for negotiating export documents, and instructions for determining terms of payment and establishing letters of credit.

Rubber Mats, Treads, Landing Tile: A circular has been issued by the R. C. Musson Rubber Company, Akron, Ohio (10 South College Street), on its line of perforated mats for lobbies and similar lo-

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Name _____ Theatre _____

Address _____

cations, heavy-duty stair treads, and landing tile. Each type is illustrated, and there are a number of photographs showing actual installations of perforated mats. The circular also lists the company's leveling compound and cement for tread and tile attachment.

Microphones: The complete line of microphones manufactured by Electro-Voice, Inc., Buchanan, Mich., is described in a new catalog (No. 110). The catalog also contains a selection guide indicating types recommended for the various uses of microphones.

Carpeting: A brochure devoted to weaves and patterns in the manufacturer's contract line, has been issued by James Lees & Sons Company, Bridgeport, Pa. The title is "You Have the Floor, We Have the Lees Carpets."

Fluorescent Lighting Fixtures: "Your Lighting Simplified" is the title of a booklet issued by the Edwin F. Guth Company, St. Louis, on its line of fixtures for fluorescent lamps. The booklet offers data for guidance in selecting fixtures for different purposes, and outlines a type of lighting system designed for low maintenance costs.

Theatre Service Staff and Refreshment Attendant Uniforms: A 1950 catalog of 56 pages has been published by the Angelica Uniform Company, St. Louis, Mo. (1419 Olive Street). Among the 225 men's and women's uniforms and 250 accessories are a variety of styles for ushers and other theatre attendants.

NAMED DISTRIBUTORS

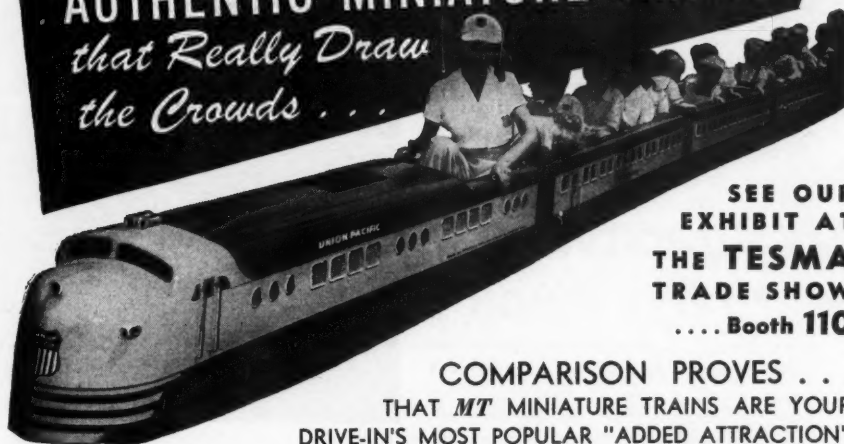
The Nelson Equipment Company, 5251 S. E. McLaughlin Boulevard, Portland, Ore., has been appointed distributor of electric power generating plants manufactured by D. W. Onan & Sons, Inc., Minneapolis. The company will provide service as well as sales and installation facilities on Onan portable and emergency plants, which are built in a variety of sizes from small equipment for emergency lighting to sources of emergency power for all theatre equipment.

SHARPER TV IMAGES

A new model theatre television projector with a visual band amplifier and optical system for optimum definition, has been announced by RCA. The amplifier is designed to pass a full 8-megacycle band, and the Schmidt type optical system is described as capable of resolving a 1000-line image. This compares with a range of 4¼ megacycles, and 525 lines, of previous models. Equipment now in production, however, can be modified for similar performance.

BETTER THEATRES SECTION

A PROVEN TRAFFIC BUILDER
for DRIVE-IN THEATRES
AUTHENTIC MINIATURE TRAINS
that Really Draw the Crowds . . .



**SEE OUR
EXHIBIT AT
THE TESMA
TRADE SHOW
... Booth 110**

COMPARISON PROVES . . .
THAT *MT* MINIATURE TRAINS ARE YOUR
DRIVE-IN'S MOST POPULAR "ADDED ATTRACTION"

free . . .

Write for free literature containing full information on Miniature Trains and how they can make money for you.



MINIATURE TRAIN CO.

RENSSELAER, INDIANA Dept. M

NATIONAL
HAS
EVERYTHING
FOR THE
DRIVE-IN-THEATRE

HOW TO BUILD AND EQUIP A DRIVE-IN THEATRE

Ask your NATIONAL BRANCH for this authoritative new booklet - it's the last word on Drive-Ins.

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.



WHAT ACTUAL USE HAS PROVED ABOUT WOVEN PLASTIC FABRIC

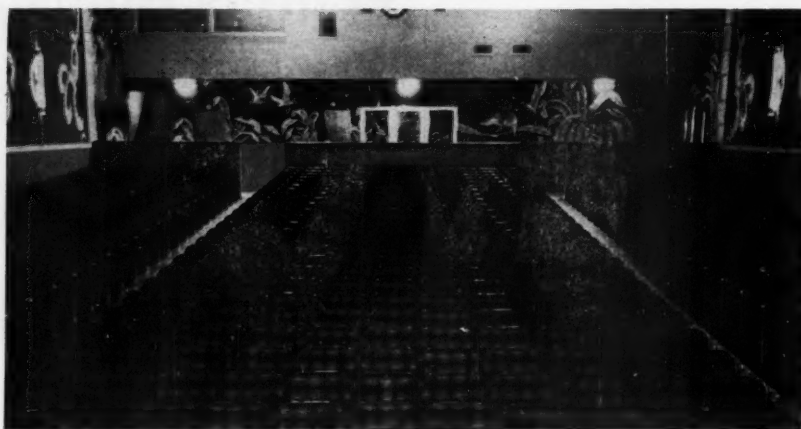
COMING into use as an upholstery material only a few years ago, fabric woven of saran plastic filaments, or threads, has been steadily broadening its application to theatre seating. In some of these the "Lumite" fabric of the Chicopee Manufacturing Corporation, has been undergoing hard usage for a considerable period of time, and from reports of these, the material is proving notably economical.

In the first place, Lumite is easy to keep clean. It isn't stained by butter from popcorn, the oil of peanuts and other eatables sold in theatres. Nor does perspiration leave discolored areas on it. Nearly all dirt can be easily removed with a damp soapy cloth; anything else can be erased with a stiff brush and soap or cleaning fluid.

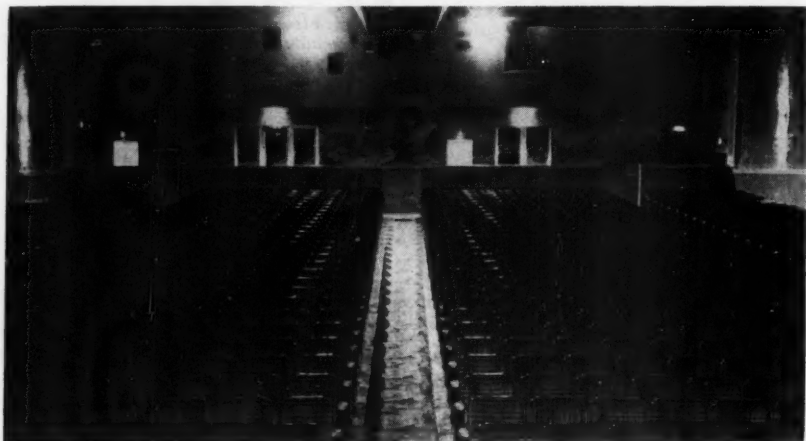
Another thing that has been found about Lumite in theatres—it seems to discourage vandalism. It is woven and its fibers are tough, you can't rip the fabric or poke holes through it easily. For the same reason it takes a tremendous amount of rubbing and scuffing. Moreover, it is vermin-repellant, and it does not support combustion—at a temperature of 300° it only melts.

Like a lot of synthetic materials, including various coated types, Lumite does not flex quite well enough to be recommended for the front corners of spring-edge seats. Very often with coated materials, a soft fabric like mohair or corduroy is used. So it is with Lumite. The Lumite and the boxing material should be cut to pattern and sewn together as with other fabrics applied in this manner. On box spring seats, of course, that isn't necessary.

Theatres have been finding other uses for Lumite, too. In the large and impressively appointed Calderone theatre at Hempstead, Long Island, Lumite in a plaid design is applied over rock wool on the rear wall of the auditorium. In



Two installations of the new Lumite plaid pattern. In the Venus, Houston, Tex. (above) the color is blue, in the Galena, Galena Park, Tex., it is blue. Chairs are Griggs.



the smart little Paris theatre in New York, Lumite in a red and white stripe is used on the chairs in the cosmetic room. No fear of lipstick stains there!

Once limited in patterns, Lumite today offers a liberal choice of colors and styles. Just recently several new ones were added. In the heavier weight, there are two brilliant new plaids in

tropical colors, and a neat plaid in blue, green, maroon or brown. Then there is a small, tweedy-looking check in two-tone blue, green, red or brown with ivory; and a pattern of rope-like stripes of white and silver combined with stripes of blue, red or green. The range of colors in many of the older patterns has also been increased.

HEADS LABORATORY

The United States Air-Conditioning Corporation, Minneapolis, has announced appointment of Marvin M. Yarosh as head of the company's testing laboratory. He holds a Master's degree in Mechanical Engineering from the University of Minnesota.

PERMANENT WATER FILTER

A water filter with a permanent metallic filter element designed to eliminate replacement, has been marketed by the Oscar

Fisher Company, New York. A transparent plastic case makes the filtered dirt visible, so user can see when filter unit needs cleaning. Capacity is 10 gallons per minute.

CARPET PRICES RAISED

Price increases have been announced by A. & M. Karagheusian, Inc., New York, for its Gulistan line of carpeting, in consequence of rising wool costs. The increase on contract qualities of Wilton and Velvet is 5%.

SERVICE CONTRACTS ADDED

Recent additions are reported to have brought the total number of drive-in theatres with RCA Service Company contracts to more than 500, representing an increase of 100% in a year. Among regular theatres, the 22 houses of United Theatres, New Orleans, were recently placed under RCA service contract.

Ground has been broken for an addition to the Buffalo, N. Y., factory of the Neumade Products Corporation, New York.

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT
& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

What About Three-Dimension? Is It Practical? Is It Coming?

... and are there any grounds for hoping that it might
be had in the theatre without patrons wearing specs?

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound Projection and Maintenance,
Warner Theatres, Newark Zone



GIO GAGLIARDI

I HAVE frequently been asked by theatre managers and projectionists, "When are we going to get three-dimensional projection? What's holding up the development and the presentation of stereoscopic motion pictures?" For the last twenty years there have been frequent claims by individuals and by some manufacturers that three-dimensional motion picture presentations were "just around the corner," or were actually available. These claims, which have not been popularly fulfilled, have given rise to some suspicions that three-dimensional developments were being held back from the public.

It seems to me that the somewhat confused knowledge of the ordinary lay public regarding the condition of three-dimensional theatre projection could bear some clarification, and that a simple study of the problems involved, the method of attack, and the present advancement in their solution would help to settle various questions in the minds of the reader.

Just what do we mean by stereoscopic pictures? The word *stereoscopy* is com-

pounded from two Greek words: *stereos*, meaning solid or firm; and *skopos*, meaning to see or the act of vision. Thus *stereoscopy* means the act of seeing "solid," or actually, seeing in all three dimensions. Ordinary photography reproduces a scene just as a one-eyed person sees it. Three-dimensional or stereoscopic photography reproduces the scene as a normal person sees it with *both* eyes. Stereoscopic photography is the only medium by which the appearance of an object or a scene can be reproduced in "every detail" so that the image appears to the eyes *exactly* as the original object did.

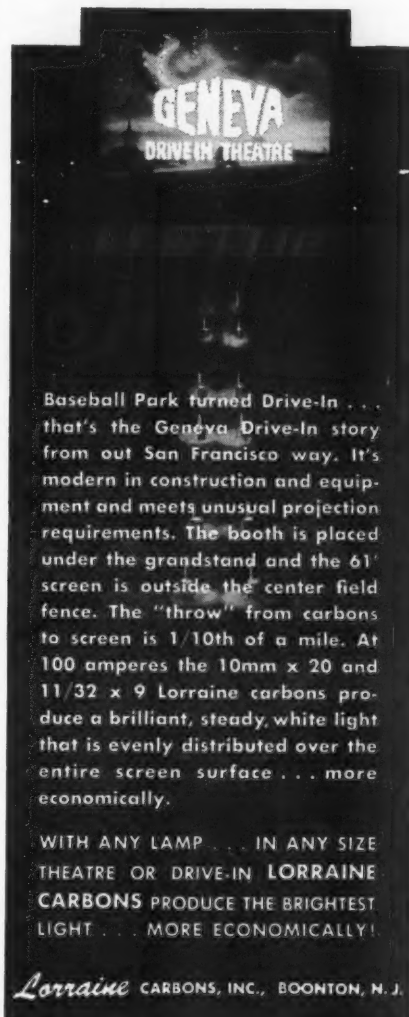
Man is a two-eyed animal. To see things naturally, as they really are, he must look with *both* eyes. Inasmuch as the two eyes are separated by a fairly definite distance (usually a little over 2½ inches) each eye has an *individual point of view*, and the aspect of any scene must be slightly *different* from each of these points of view. Even though the *amount of difference* is very slight, the image focused on the retina of each eye is different. When the brain fuses the two images into one, it interprets the difference in terms of depth, solidity and surface texture.

If two photographs of an object or scene are made from two different points of view separated by a distance similar to that between the eyes, these will correspond, respectively, to the visual image of each of the two eyes. If the *two photographs* are then viewed in such a manner that each eye shall see one of them, then the brain will fuse the different images transmitted by

1/10th OF A M I L E THROW

Gives Our Side
AN OUT-OF-THE-PARK
HOMER EVERY NIGHT
WITH

Lorraine
carbons



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the two eyes into one three-dimensional image equivalent to normal direct vision.

STEREOSCOPY LONG WITH US

The problem for stereoscopic or three-dimensional perception is thus two-fold. First, we must make *two photographs from separate points of view*; then we must look at these two pictures so that *each eye sees only its correctly corresponding picture*. That is actually the whole purpose of the art of stereoscopy.

Almost everyone has seen or heard of the old Holmes viewer stereoscope which seemed to be an essential piece of equipment in every parlor at the beginning of the century. These viewers, with their relatively large double pictures mounted on curling cardboard backing, were clumsy, of poor construction, and usually out of adjustment. Today, since the interest in stereoscopic color photography is increasing, many good viewers are on the market. These range from inexpensive viewers using 16mm colored film slides, to the costlier 35mm and 45x107 mm, viewers with self-contained illumination.

These new types of stereo equipment can produce some of the most startlingly realistic three-dimensional effects imaginable. When viewing a good colored stereogram through a correctly designed and constructed stereoscope, the observer sees, in effect, what he would have seen if standing in the position of the camera—the same object, the same depth, the same distances, the same color and texture, and the same size, and each detail which was visible from the camera position is as clearly visible in the stereogram.

In view of the fact that such marvelous results can be obtained from observing these stereoscopic photographs, it has been rather disappointing to many persons that the stereoscopic art has not expanded as much as it could have. After a period of the most exaggerated popular enthusiasm for its miracle working properties, an enthusiasm which reached its height over fifty years ago, the stereo viewer with its battery of warped stereograms, has been laid upon the shelf. Attempts to revive it in a different form have been greeted by the press as the promise of a new wonder of the age; yet until quite recently, little general interest could be aroused.

PROJECTING STEREO IMAGES

Experienced observers concluded that this lack of interest by the general public was due partly to certain technical faults in procedure and in equipment, but mainly to the unsocial character of all practical stereo viewing procedures. Since only one person at a time could see one given view, the observer felt himself quite isolated and advantages of mass enjoyment were lost.

In order to overcome these defects, it first became necessary to project the stereoscopic photographs, and then to animate them. For complete success these two problems had to be solved and the results made comparable to our present motion picture presentations.

In order to permit large groups of people to view stereoscopic pictures simultaneously, three-dimensional pictures have to be projected upon a screen located within easy view of the spectators. The stereoscopic laws governing this arrangement for projection are still the same as those originally quoted for viewing single still pictures through a stereoscope. *Two pictures must be procured corresponding to the two camera locations; these two pictures must be projected on a screen in front of the observer in such a way that each one of his eyes will see only one co-ordinated picture.*

The projection of motion pictures in that manner is perfectly practicable and can be fully satisfactory within the conditions stated above. Several methods have been found practicable and have been demonstrated in private and to the public. These methods can be classified roughly into five divisions.

1. Screen divider and viewer type.
2. Mechanical eclipse type.
3. Color anaglyph type.
4. The free vision type.
5. The polaroid filter type.

In the first group, the two stereoscopic pictures are projected simultaneously on

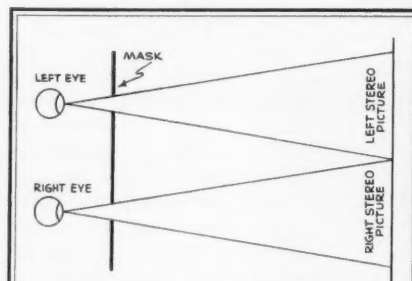


FIGURE 1—Simple mask for viewing stereograms.

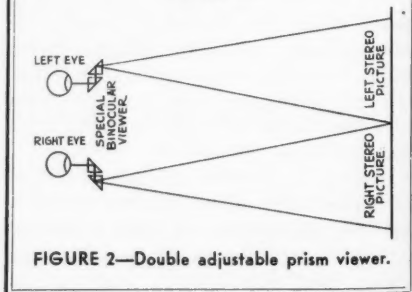


FIGURE 2—Double adjustable prism viewer.

the screen and *side by side*. The spectator then uses any type of viewer which will limit the *field of view* for each of his eyes to each picture on *one half* of the screen. Figure 1 shows the principle of this meth-



THE STRONGEST CURRENT OF WATER

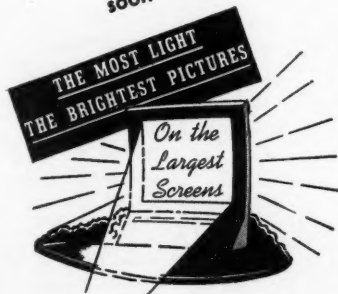
The strongest normal tidal currents on earth are those at Seymour Narrows in British Columbia and amount to as much as 13 knots, or more than 20 feet per second. Although one of the world's most dangerous waterways, it is regularly used by ocean-going vessels. Seymour Narrows is the narrowest part of the channel east of Vancouver Island which unites Queen Charlotte Sound with the Strait of Georgia.

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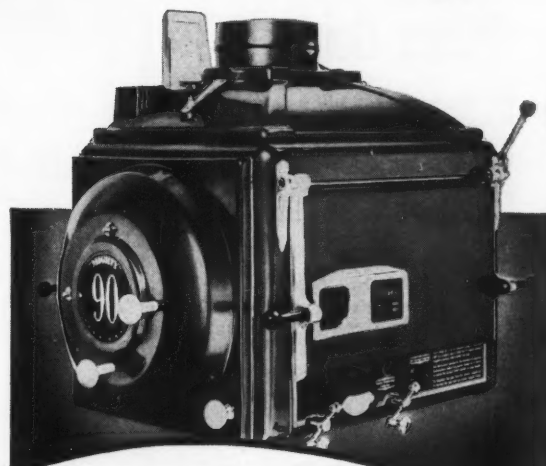
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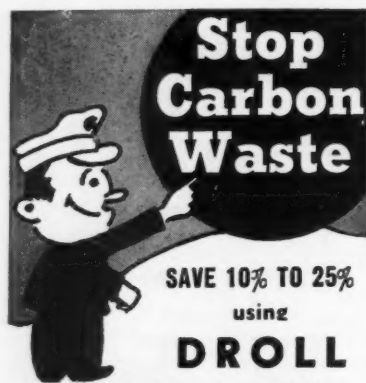
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od, and Figure 2 shows the scheme of a
prismatic commercial viewer made for this
purpose. With this method perfect stereo-
scopic relief can be obtained, but the width
of the present picture would be cut in half,
resulting in a very narrow picture which
would greatly impair our scenic and drama-
tic presentations. Every spectator must
of course be equipped with special binocu-
lar viewers, and these are expensive and
cumbersome.

SHUTTER AND COLOR METHODS

In the second group the full size of the
present picture is retained by projecting
the different images alternately on the full
area of the screen.

In this system the *spectator* has to use
a *shutter* viewing device. The blades of
the viewing shutter moves so as to pass
light from the screen to each eye in turn
and are synchronized with the projector.
In this way the spectator views his right-
eye and left-eye pictures alternately. This
method is thus quite complicated because
of the necessity to have a wired electrical
viewing device for each spectator. In ad-
dition, severe eye strain can result, and
serious flicker would tend to mar the
performance.

In the third group advantage has been

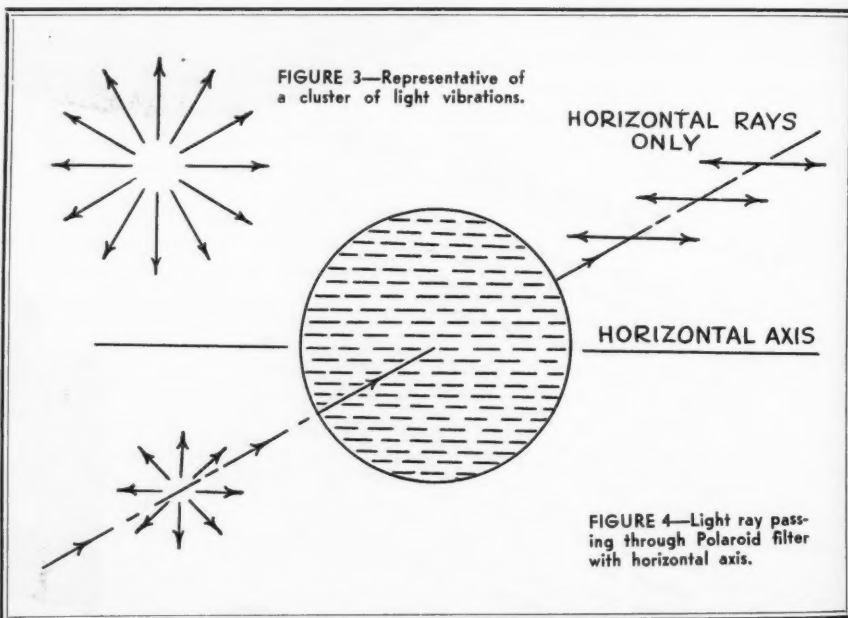
one pure color disappears when viewed
through a filter of the same color and is
best visible (appearing black) through the
filter of a complementary color.

The left eye, through a red filter, sees
the green image in black and cannot see
the red image; the right eye, through a
green filter, sees the red image in black
and cannot see the green image. Thus, by
simply wearing a pair of spectacles with
one red and one green lens, the two stereo
pictures can be directed one to each eye
and the brain fuses these into one three-
dimensional image.

The disadvantages of the complementary
color anaglyph system are that, first, the
projection of color is impossible; second,
it is difficult to obtain proper commercial
dye-toned prints; and third, bad eye strain
is produced by retinal rivalry because each
eye sees a different color from the other.

GRID INSTEAD OF SPECS

The fourth type of three-dimensional
reproduction consists of the so-called free
vision, or viewerless, stereo. In this meth-
od the two stereoscopic views are divided
and then integrated. Ordinarily this is
done by combining one vertical panel, or
stripe, from the left image, then one from
the right image, and so on alternately.



taken of the analyzing ability of colored
filters. A color type anaglyph is a simple
stereograph in which two pictures, instead
of being printed black and white, are printed
in two complementary colors, red and
green. These pictures must be viewed
through red and green filters.

If the lefthand picture is red, and the
righthand picture is green, then the left
eye filter will have to be green, and the
right eye filter will be red. The picture of

H. C. McKay in his notes on stereoscopy,
described the effect as follows:

"These line pictures are viewed through
a vertical grid in front of the screen. The
grid lines are about the width of each
image unit and serve as an optical block
preventing the left eye from seeing the sec-
tions of the right picture and the right eye
from seeing the sections of the left picture.
The effect may be understood by imagining
you are looking through a picket fence at

a small ball a foot or so behind the fence. You will be able to see the ball with one eye but not with the other. If you move you still see it with only one eye, but that is now the other eye. The two eyes looking past the 'picket' of the grid see different stripes."

The advantage to this type of viewing is that no glasses of any sort have to be worn; but the disadvantages are that the seating position of the spectator is quite critical because, if the position is shifted, the accurate blocking is lost and the stereoscopic effect disappears. None of this grid family of stereos ever presents anything like the roundness of the true stereoscopic picture.

THE POLAROID METHOD

Finally we come to the fifth type of three-dimensional picture presentation—the polarization filter and the vectograph type. Here are represented the high tide of spectroscopic motion picture projection. First let us see what is meant by polarization. Mr. J. A. Norling gives a good description of the concept of light polarization and its effects in the Journals of the Society of Motion Picture and Television Engineers.

Let us imagine that we are looking head on at a beam of unpolarized light and that we conceive it as a cluster of vibrations in all directions, as indicated in Figure 3. This diagram attempts to illustrate that light vibrations are in infinite directions at right angles to the path of the light. If by some means all the waves in a beam are made to vibrate in planes parallel to each other, the light is said to be *plane polarized*. Polarizing screens, or filters, have been made which can perform this function and which will allow light to pass light polarized only in one plane direction, as shown in Figure 4.

Now if two such polaroid screens are used in series, it is possible to allow all the plane polarized light to pass, or to cut, the quantity down partially, or to cut it off entirely. This is shown in Figure 5, where part A shows two filters, both having horizontal polarizing axes which allow all the light to pass through; and where B shows the axis of the second polarizer turned at a small angle and therefore passing only part of the light. In C of the same figure, the axis of the second polarizer is turned a full 90°, therefore none of the light is passed through.

This method of light control by polarization has been used to produce three-dimensional motion pictures. Two interlocked projectors have been used, each one projecting one picture of a pair of stereograms. Each projection lens was provided with a polarizing filter with its polarizing axis so set that the left eye picture reached the screen with all its light transmitted uniformly at 45° to the left of vertical;



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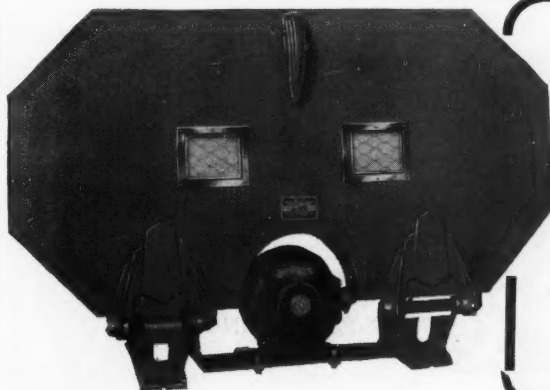


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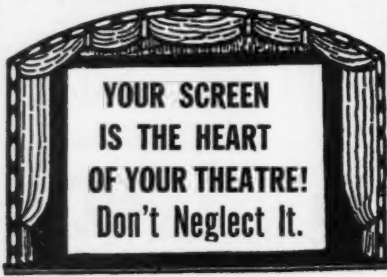
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while the *right* eye picture did the same at 45° right of vertical.

The metallic surface of the projection screen redirects the light of the two images (which are superimposed) back towards the audience without disturbing the light energy characteristics. The viewers worn

projectors, or of special double-head projector mechanisms. However, the invention of the Vectograph has even eliminated this extra inconvenience and expense. Three-dimensional Vectographic film may be projected in any *ordinary* motion picture projector. The Vectograph is its own polar-

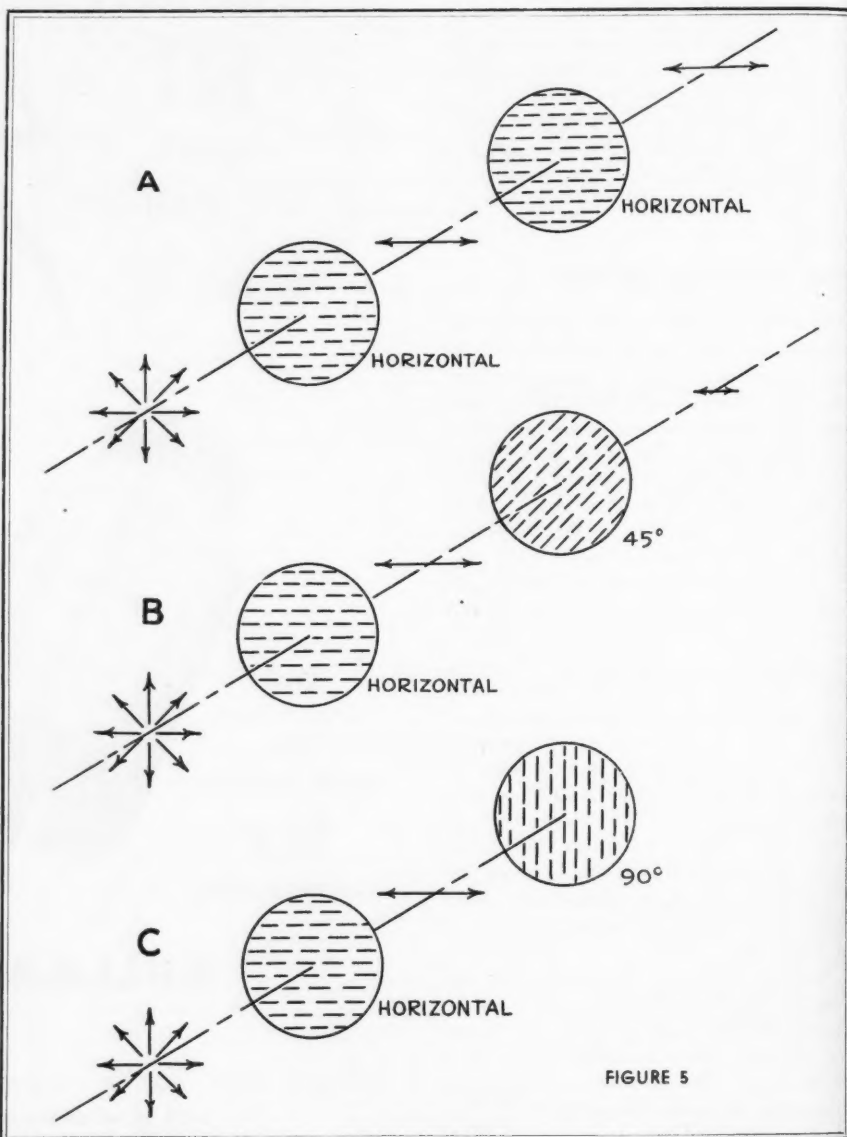


FIGURE 5

by each member of the audience are simple spectacle-frames fitted with polarized eyepieces similar to those in the projector and set with their axes at corresponding angles. Since each eyepiece will transmit to the eye only the picture which corresponds to its own axial angle, it follows that the left eye will only see the picture projected by the left projector, and the right eye will see only the picture projected by the right projector (Figure 6.)

SELF-POLARIZING FILM

This method of projection, as I have said, necessitated the use of two interlocked

izer, so no polarizing filters are involved. Both images which compose the stereogram occupy the same film area, or frame, so there is no need of beam splitting attachments or of increased frames, or of alternate projection.

The relationship of one image to the other is determined when the Vectograph is made. The Vectographic film simply takes the place of the conventional film in the projector with no change at all. There are two requirements of great importance, however: the screen *must* have a metallic surface, and each person in the audience must wear polarized viewers.

From the above description it is possible

to see that the polarized type of stereoscopic projection holds most promise for exhibition to the general public. The unfortunate part of the present situation is that stereoscopic motion picture projection not only requires a very large outlay in the picture production end, but also re-

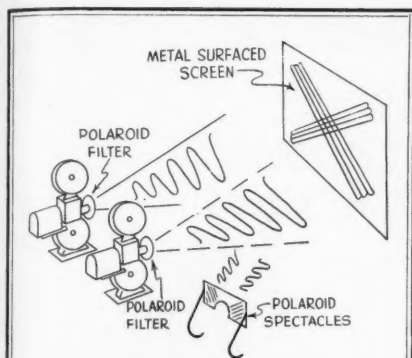


FIGURE 6—Polaroid filters at each projector have axes at 45° but one is opposite to the other. Polaroid filters in spectacles are also set in frames at 45° in the same manner. Spectator sees a different picture with each eye.

quires expensive changes in the projection room equipment. However, it seems to me that the Vectographic form will, when fully developed, reduce the necessary changes in the field to a minimum amount and for that reason it should be pushed to the full limit of the industry.

The only other fly in the ointment is polaroid spectacles. Will the public buy them? Will patrons wear them?



Looking pretty happy about their job in a brand new projection room are the projectionists of the Mansfield Road drive-in at Fort Worth, Tex., an operation of Ezell & Associates of Dallas. They are Jewell Jefferson Harris (left) and Jimmy Euerl, and their companions are Strong "Mighty 90" lamps on Century bases with Century heads.

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Erection Proven Fast for Steel Screen Tower

HOW AN all-steel drive-in screen tower that is approved by state building codes and that resists a wind of 90 miles per hour, has yet been achieved at a fabrication and erection cost making it economically available even to the smaller drive-ins, was recently demonstrated in an installation at Lewiston, Pa., of the "Storm Sentinel" model brought out earlier this year by the Elizabeth Iron Works, Elizabeth, N. J. The installation, at the Burnham drive-in, was completed in three working days. Pictures taken of the job as it proceeded are shown and explained in adjoining columns.

It was begun, reports Ed Lewin, sales manager of Elizabeth Iron Works, by bolting the 1-8 inch steel screen plates to bents forming the first, third and fifth panel sections, this being done on the ground. About 60% of this bolting was thus done the first day, together with erection and securing of tie beams and braces in position. The remaining plate bolting was done the second day, and all bolts tightened on the third day, on which painting and masking of the screen and trimming all parts also was accomplished.

All parts are prefabricated at the company's plant and shipped directly to the drive-in site. The wind resistance rating is derived from the fact that the tower, designed by Emil Schaeffer, chief engineer of the company's tower division, will withstand a test of 30 pounds per square foot without permanent deflection or deformation.

In the job illustrated at right, the tower structure was not covered or boxed in with a facing material; however, nailer strips are provided for this purpose.

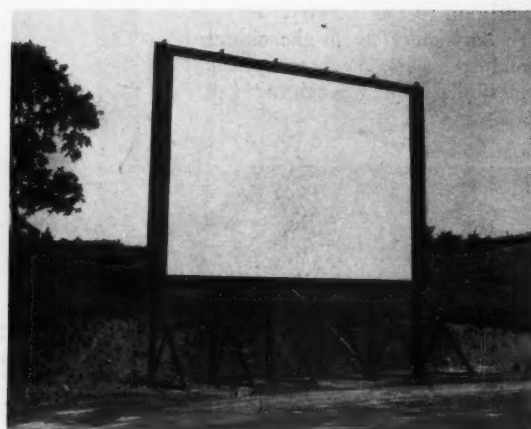
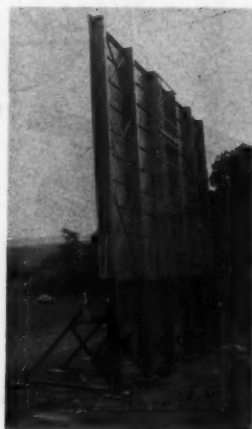
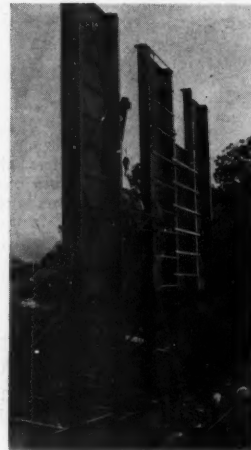


Photo-Log of Steel Screen Tower Erection

It took only three days to bolt, raise and paint the all-steel screen tower of the Burnham drive-in at Lewiston, Pa. (see story in adjoining column). Here the camera records the steps in the rapid progress of the tower, a "Storm Sentinel" model structure prefabricated by the Elizabeth Iron Works, Elizabeth, N. J., from the ground to completion. The picture at left was taken during the bolting of steel screen plates into sections.



With two end and central panels raised (left), tie beams and braces were bolted into position. Need for concrete anchorage slab across full width of screen is eliminated by stiffener beam supporting and tying uprights to bracing members. Bolting of steel plates in two remaining sections completes field erection (right). Below at left is a rear view of the erected tower, and the remaining picture shows the completed tower, painted (note painter hooks at top for scaffolding) and ready for the picture.



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(Continued from page 32)

panels are relieved by black-light murals. All illumination is by downlights and flush-ceiling box fixtures.

Putting into words a view to which the Century convincing testifies, Mr. Freuler observes:

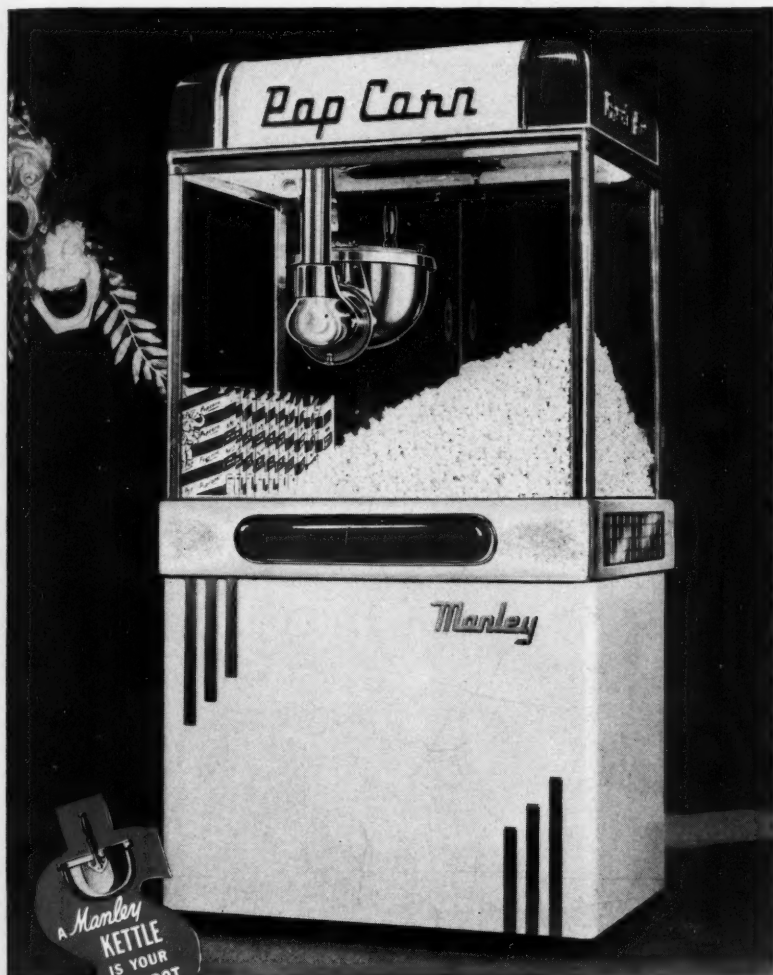
"A theatre will hold its own only so long with reasonable upkeep. Then some major change must take place. Exhibitors must make the theatre comfortable for the people, not only in seating arrangements, but the entire environment must please.

"There are many exhibitors who have noticed this, but too few have kept abreast of the times. In the last five or ten years there have been revolutionary changes, but few have taken advantage of them."

As to television, Mr. Freuler seems to be glancing back through those 43 years in remarking, with an obvious shrug denoting some impatience with fear:

"If we watch and give the people what they want, we don't have to worry about television, or anything else."

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